QUANTITATIVE IMPLICATIONS OF THE PYRRHIC STRESS

ESPECIALLY IN

PLAUTUS AND TERENCE

BY

LINWOOD LEHMAN

UNIVERSITY OF VIRGINIA

1924

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LINWOOD LEHMAN

A DISSERTATION SUBMITTED

TO THE FACULTY OF

THE UNIVERSITY OF VIRGINIA

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Corrigenda

Page 10,	line 22.	*Read*	attempts *for*	attemps.
" "	" 25.	"	mystery "	mystety.
" 15,	" 8.	"	*J.* "	*J*; .
" 18,	" 17.	"	óratór or as *orátor for orator* or as *orator.*	
" 20,	" 27.	"	Saturnius *for* Santurnius.	
" "	3rd note.	"	Abhandl. "	Abhanol.
" 22,	line 5.	"	tránsíbìt "	tránsíbít.
" 30,	" 35.	"	*Asinaria* "	*Asinara.*
" 31,	" 20.	"	Pyrrhic "	Pyrric.
" 50,	4th note.	"	consists "	consist.
" 74,	2nd note.	"	*See Skutsch *for* See Skutsch.	

PART I

THE NATURE OF THE LATIN ACCENT

. . . . . *ulla putatis*

dona carere dolis Danaum? . . . . . .

Aeneid II, 43-4

Quantitative Implications of the Pyrrhic Stress in Plautus and Terence

I

Introduction

Much has been said and written in comparatively recent years concerning the prosody of early Latin poetry. Many hypotheses have been advanced by one investigator only to be rejected by others, who in their turn have offered alternative hypotheses. However, as it appears, with the exception of one theory, that of Professor Thomas FitzHugh of the University of Virginia, all theories have consistently ignored the fundamental facts of early Latin prosody as we actually find them, and apply their rules and regulations to the manuscript reading *only when it agrees with their views.* Otherwise the fathers of these theories have one of two courses remaining open to them: either they "emend" the text and thus arbitrarily obtain the needed conformity, or simply state that in certain cases certain words are "apparently" scanned contrary to established usage. These exceptions (only "apparent" though, mind you) are grouped under various heads and no basic or fundamental explanation is offered for them. The mere fact that attention is called to the phenomenon appears to be sufficient explanation *per se!*

Professor FitzHugh, in opposition to these uncertain theories, has advanced and, as it seems to me, definitively proved the existence in Latin of an accent of such nature that the entire mass of early prosodic phenomena is explained thereby.* Accordingly, every case as mentioned above is part and parcel of the theory of the Pyrrhic Stress or Double Accent. They are not exceptions. The theory is indeed the "key that will unlock all doors." For the original statement and subsequent development of the new doctrine, see the University of Virginia *Bulletin of the School of Latin,* Nos. 1-10 (1908-1919).

The purpose of this thesis, then, is not to advance any new ideas concerning Latin versification. On the contrary, rather, I have attempted to gather together here, with impartial mind, the various phenomena, the so-called exceptions to classical or Augustan verse, of the Romans' earlier poetry and to let them speak for themselves; then after a careful analysis of the examples, an

* This theory will be discussed and examined below.

attempt has been made to systematize and unify the results, and thus determine just exactly what was the true nature of the Latin accent. As will be seen, only one theory of accent is acceptable; that is to say, the theory of the Pyrrhic or Bi-syllabic Stress. For I have been careful to restore the manuscript reading in every case possible, and this important result has been obtained often only if the Double Accent of Pyrrhic Intensity is accepted as the basis of verse: cf. *Indoeuropean Rhythm 21 ff.*

Keeping this all important fact steadily in view, I have adopted for the title of this *opusculum Quantitative Implications of the Pyrrhic Stress*; for the more one examines the phenomena of this earlier versification, the more one will be struck by the fact that they, when quantitatively viewed, imply the utter unfamiliarity on the part of the Roman with the quantitative metric which the Hellenizing frauds of later times attempted to foist upon the people. In short, every case collected here can be explained only on the assumption of the existence of Professor FitzHugh's *Pyrrhic Stress*. In every instance the facts will show that the accentual principle is the fundamental basis of the verse, and not the quantitative measures employed in Greek: all Latin verse from first to last is a *dinumeratio temporum*, or double stress count, and differs only from English in being thus doubly rhythmical.*

C. E. Bennett would have us believe otherwise: for he says: "Is Latin metrical or accentual? It cannot be both."† And to this question he attemps to make reply: "If the stresses are apprehended in consciousness as the basis of the rhythm, we then get an accentual poetry, and why such a poetry should have been constructed on the severe quantitative principles of classical verse would be an inexplicable mystety." § To this I would reply that Latin poetry, the early mass of it at any rate, is not constructed on "severe quantitative principles" in a thorough going fashion. Proof of this in abundance will be found below. And should anyone object to the offering of Plautus and Terence, and their predecessors and contemporaries, as proof, I would remind them that Vergil too, when he finds it expedient, disregards mere quantity.‖ For in the final analysis we discover these quantitative measures to be a mere sophistication, a disguise, a camouflage, only laboriously and artificially elaborated and conventionalized by successive ages of Hellenizing imitation, and serving no other conceivable purpose than that of a false-face in mimicry of Greek verse and in dissimulation of the real underlying truth of the accentual *dinumeratio temporum*, or rhythm of the double accent: cf. *Prolegomena to the History of Italico-Romanic Rhythm*, University of Virginia, 1908, and subsequent *Bulletins* of *the School of Latin* (2-10); *Glotta VIII. 248*; *The Old-Latin and Old-Irish Monuments*, Introduction (pp. 1-16).

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* Cf. *The Old-Latin & Old-Irish Monuments of Verse*, Introduction (University of Va., 1919).

† *American Journal of Philology* (XX), *page 413.*

§ *op. cit.* p. 417.

‖ Vergil: Obstipui steteruntque comae uox faucibus haesit.
Horace: Nullius addictus iurare in uerba magistri; *and many others.*

II

The Tripudic Theory

Introductory Remarks. The earliest remains of Roman literature are composed in the Saturnian metre, which indubitably rests upon an accentual basis. For the Greek-loving Roman, however, this native metre in all the beauty of its virile and thunderous rhythm was considered to be too "barbaric", purely, no doubt, because it was indigenously Roman and unlike anything that their gods, the Greeks, possessed. Hence, the Romano-Hellenes, with a carefully worked out piece of propaganda, attempted to foist upon the Roman people the quantitative measures employed by the Greeks, and endeavored to effect a substitution of emasculated Greek quantities and measures for the very masculine accentual principles that really underlay all Roman speech. As a result, they were only partially successful—at least at first. The hundreds of verses gathered here from the works of the early Roman poets show us only too well that quantities have in every instance been disregarded. To read, however, a book of Vergil or of any of the so-called Augustan poets, it would seem at first glance that we would be forced to admit that they were meticulously careful of quantities. But this is true only at the first glance. To deny the fact that the Augustan poets had an artificial standard (apparently) of literary form would be hypocrisy. Surely it must be confessed that they differed materially from the earlier poets.

Wherein does this difference consist? The answer may be given in almost a word. Vergil and his crowd were a deal more sophisticated in Greek metrics than were Plautus and his crowd. Hence the difference—Vergil knew how carefully to conceal the real accentual basis of his poetry under a system of irrelevant longs and shorts, while Plautus was not so well practiced in the art of quantitative camouflage. And even Vergil was not always equal to the strain; for there are numbers and numbers of his verses which show a calm disregard for quantity.* Some of these are explained as "retaining the original quantity" of the vowel in question; others are merely "lengthened or shortened arbitrarily". The whole truth of the matter is, however, that the native double accent of every word of sufficient length is receiving its full due. For this accent embraced two short syllables, so-called, or one long syllable. Hence it could shorten a long syllable, in order to obtain the needed two shorts, if necessary; or it could lengthen a short syllable simply by expending its normal durational strength upon it. Either case was perfectly normal and natural to the Roman. Cf. *The Sacred Tripudium 19, Indoeurop. Rhythm 30ff*, Glotta VIII. 241 ff., *Old-Latin and Old-Irish Monuments*, p. 24.

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*Notice, for example, such verses as the following taken from the *Aeneid:* Book 1-2, Ītaliam; 8, mihī; 41, uniŭs; 65, tibī; 67, mihī; 114, ipsĭus; 308, uidēt; 326, mihī; 383, Sychaeus (cf. 348); 478, puluīs; 651, peterēt; 668, iactetūr; 724, crateras; Book II-735, nesciŏ; Book III-602, sciŏ; 681, constiterunt; Book IV-217, potĭtur; 409, feruere; etc., etc.

This fact is amply illustrated in the comedies of Plautus and Terence who modeled their plays more upon the speech of everyday life than did their successors more cultivated in the art of the Greeks. Hence, we find in the writings of the early Roman poets phenomena that do not occur in the works of later authors. The real accent of the word is not so well disguised under a cover of fraudulent quantities; and we do not find such a line in the later poets, as Terence, *Eunuchus* 343, in which the pyrrhic nature of the Latin accent is made manifest:

ĭllă sēse ĭntĕrĕā cōmmŏdum hūc ăduōrtĕrāt

A - Á | A - Á | G : Á | G - Á | A - Á | G - G = The Latin *dinumeratio temporum* where A and G represent acute and grave respectively, the Greek ictus being indicated only in the lower line.

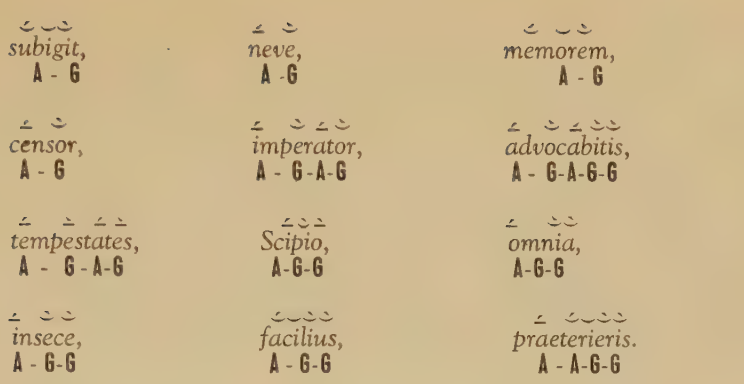
The Tripudic Accentual System. For convenience of statement the following symbols are always utilized in works pertaining to the Tripudium. In addition to the two indicated below, the so-called zero tone, written O, was formerly in use. This latter tone, however, which occured only medially, has been replaced by the simple grave tone, marked G, because subsequent investigation has shown that the medial grave did not differ from the final grave. In like manner, the circumflex stresses, marked AG and AO respectively, have also been discarded, because such change of stress in the same syllable would occasion syllabic fracture. Such tones are therefore become simple acute stresses, marked A, freshly initiated on the syllable in question; for Professor FitzHugh's latest announcement of the tripudic accentual system, see the Introduction to Bulletin No. 10 on *The Old-Latin and Old-Irish Monuments of Verse*, University of Virginia, 1919:

A=The Latin acute or pyrrhic stress, falling initially and medially. It must necessarily redouble itself on an iambic beginning, in order not to shorten the long syllable. Its medial position is always an exact pyrrhic base of a long or two shorts. If such an exact pyrrhic base occurs before a short penult, it will occupy it in the antepenultimate position, otherwise in the penultimate.

G=The Latin grave or weak stress, falling medially and finally, and requiring only brachysyllabic support.

To illustrate, then, what has just been said we apply our symbols in the following manner:-

triumpe,	*versutum,*	*incurrere,*
A-A-G	A-A-G	A-A-G-G
Semones,	*superare*	*qui primus ab,*
A-A-G	A-A-G	A-A-G-A
Lares,	*Marmar,*	*facile,*
A-A	A-G	A-G



Accordingly, we see that Tripudic Rhythm is a rhythm of contrasted stress or the double thesis, which has absolutely nothing in common either with the quantitative thesis or the ictusless arsis of Greek. It is a rhythm of the double accent, rhythmical arsis, and continuous ictus. Its sole rhythmic law is the maintaining of the *dinumeratio* or double count of the stresses, which requires that all change of cadence in the main course of the rhythm must be accomplished on the double accent or rhythmical arsis (acute arsis): *Bulletin No 10. (The Old-Latin and Old-Irish Monuments of Verse),* Introduction, pp. 8-10.

Further Remarks on the Tripudic Accentual System. Impartial and critical examination of the various phenomena of Latin versification reveals to us the indubitable existence of a stress accent for Latin speech, and not a mere musical tone, a raising or lowering of the pitch of the uttered sound, like that of ancient Greek. In addition, the same facts show us that "Latin accent falls rhythmically in Latin speech from the beginning to the end of the word-foot, and not arrythmically as in Greek." In other words, we find that the so-called Sacred Tripudium, in the various forms in which it manifests itself, is the accentual norm of Latin verse. That is, it is an arsisless measure, in which an initial acute thesis is contrasted with a medial or secondary acute or grave stress in arsis. Thus in every Latin word or word-group of sufficient length we may have two acute stresses and any number of grave stresses, dependent upon the length of the word or word-group in question. There are only two cases in which this is not strictly true. (1) In disyllables which are quantitatively written ˘ ¯ we have no grave accent at all but find the scansion of such words as *mări* thus: A-A, in contradistinction to such a word as *mare* which has only one acute stress A, or *frater*, A-G. (2) The second and final exception is to be found in words quantitatively written ˘ ¯ * * * . . . , that is, in words of more than three syllables, the first two syllables of which form an iambus. Thus, for example, we have *oboedire* which would be scanned A-A-A-G. In all other cases the above statement holds good and the two exceptions are so through necessity. No human lungs could naturally pronounce the words otherwise. Cf. *Old-Latin and Old-Irish Mon.* 6f.

The Beginning of the Penultimate Law. Before proceeding further, it seems best to say a few words concerning this double acute accent so universally prevalent in all Latin speech. Latin accent, so far at any rate as its off-spring, the Romanic languages, bear witness, was an accent of intensity. It is just this which has weakened the medial and final syllables, at times to their total extinction, and was the most powerful of all agents in the formation of the Romanic tongues. This accent of intensity, it is maintained, hit the long penultimate of each word and hit the antepenultimate, long or short, if the penultimate was short. It was thus, as is further maintained, influenced by quantity and could never recede further back than the third syllable before the last. Whence arose our so-called Penultimate Law of Latin Accentuation.

However, this medial acute accent did not exist alone. Of this fact there can be no doubt. M. Vendryes, in his very excellent work on Latin accent, has this to say (*Recherches* etc. p. 15): Plusieurs faits semblent prouver que cet accent n'existait pas seul et qu'il était accompagné d'un contre-accent au commencement du mot (cf. V. Henry, *Précis*, 5[e] éd., p. 103). On observe une intensité particulière de l'initiale en roumain (cf. Philippide, *Forsch. zur roman. Philologie, Festgabe für H. Suchier*, p. 44) et surtout en italien où la consonne qui termine la première syllabe est fréquemment redoublée, par example dans *rettorica, seppelire, pellegrino, scellerato,* etc. (cf. Schuchardt, *Romania*, VI, 593 et Meyer-Lübke, *Italienische Grammatik*, p. 154, § 267). Ce redoublement de la consonne tient sans doute à la "prononciation en staccato" qui est propre à l'italien (cf. Gröber, *Commentationes Wölfflinianae*, p. 171), mais il est dû en dernière analyse au caractère intensif de la syllabe initiale.

Une autre preuve, plus importante, de l'intensité relative des syllabes initiales est fournie par le traitement des voyelles. Bien que l'initiale n'ait jamais été traitée comme la syllabe accentuée (cf. ce qui se passe dans la flexion ancienne du verbe français *laver* de *lauare* : *je lef, tu leves, il leve, nous lavons, vous lavez, ils levent* ; d'après Darmesteter, *Gramm. histor.*, I, p. 42), toutefois elle semble jouir de prérogatives spéciales par rapport aux syllabes inaccentuées (cf. pour le français, Darmesteter, *op. cit.*, I, 95); elle semble porter un contre-accent d'autant plus fort que le mot est plus long. Ce fait a été très bien observé par M. Meyer-Lübke (*Gramm. des langues rom.*, I, §§ 341 et 610), qui en fournit des exemples typiques : italien *Firénze* de *Flōréntia*, mais *Fiórentíno* de *Flórentínus; burrásca*, mais *bórrascóso*, français *chalit* de *cátaléctum*, mais *chevestre* de *capístrum*. Thus Romance, and in particular the Gallic-Romance, possessed a *contre-accent* attested by numerous examples. Also according to the testimony of the Indo-European tongues, this intense accent tended to occupy *spontaneously* only two positions in the word: the initial and a medial. Cf. *Bulletin No 10 (Old-Latin and Old-Irish, etc.) p. 21f.*

Latin is no exception to this rule. It had, and always did have from its beginning to its downfall, both of these accents and both too *simultaneously*.

Our so-called Penultimate Law of Latin Accentuation, then, is only a half truth. But for that very reason it is all the more able to deceive and all the more pernicious in its deception: *Indoeuropean Rhythm* 52 *ff.*

The Tripudium. To continue now our study of the evidences of this accent in Latin, it is extremely interesting to note what conclusions were arrived at, regarding Latin accent in speech and verse, as early as 1789 (?) and by no less a person than Thomas Jefferson. In a letter to M. F. J. de Chastellux he has the following remarks to make (*Letters of Thomas J; conc. Philol. and the Classics* 8):

> Among the topics of conversation which stole off like so many minutes the few hours I had the happiness of possessing you at Monticello, the measures of English verse was one. I thought it depended like Greek and Latin verse, on long and short syllables arranged into regular feet. You were of a different opinion. I did not pursue this subject after your departure, because it always presented itself with the painful recollection of a pleasure which in all human probability I was never to enjoy again. This probability like other human calculations has been set aside by events; and we have again discussed on this side the Atlantic a subject which had occupied us during some pleasing moments on the other. A daily habit of walking in the Bois de Boulogne gave me an opportunity of turning this subject in my mind and I determined to present you my thoughts on it in the form of a letter. I for some time parried the difficulties which assailed, but at length I found that they were not to be opposed, and their triumph was complete. Error is the stuff of which the web of life is woven, and he who lives longest and wisest is only able to weave out the more of it. I began with the design of converting you to my opinion that the arrangement of long and short syllables into regular feet constituted the harmony of English verse. I ended by discovering that you were right in denying that proposition. The next object was to find out the real circumstance which gives harmony to English poetry and laws to those who make it. I present you with the result. It is a tribute due to your friendship. It is due you also as having recalled me from an error in my native tongue and that, too, in a point the most difficult of all others to a foreigner, the law of its poetical numbers.*

At this point follows Jefferson's essay which he called *Thoughts on English Prosody.* It will not be necessary to quote the essay in its entirety, as the conclusions at which Jefferson arrived may be gathered from the former part of it. The first few paragraphs will suffice to show the results:

> Every one knows the difference between verse and prose in his native language; nor does he need the aid of prosody to enable him to read or to repeat verse according to its just rhythm. It is the business of the poet so

*Memorial Edition, Vol. XVIII, p. 414.

to arrange his words as that, repeated in their accustomed measures, they shall strike the ear with that regular rhythm which constitutes verse.

It is for foreigners principally that Prosody is necessary; not knowing the accustomed measures of words, they require the aid of rules to teach them those measures and to enable them to read verse so as to make themselves or others sensible of its music. I suppose that the system of rules or exceptions which constitutes Greek and Latin prosody, as shown with us, was unknown to those nations, and that it has been invented by the moderns to whom those languages were foreign. I do not mean to affirm this, however, because you have not searched into the history of this art, nor am I at present in a situation which admits of that search. By industrious examination of the Greek and Latin verse it has been found that by pronouncing certain combinations of vowels and consonants long and certain others short, the actual arrangement of those long and short syllables, as found in their verse, constitutes a rhythm which is regular and pleasing to the ear, and that pronouncing them with any other measures, the run is unpleasing, and ceases to produce the effect of verse. Hence it is concluded and rationally enough that the Greeks and Romans pronounced those syllables long or short in reading their verse; and as we observe in modern languages that the syllables of words have the same measure both in verse and prose, we ought to conclude also that they had the same also in those ancient languages, and that we must lengthen or shorten in their prose the same syllables which we lengthen or shorten in their verse. Thus, if I meet with the word *præteritos* in Latin prose and want to know how the Romans pronounced it, I search for it in some poet and find it in the line of Vergil:

O mihi praeteritos referat si Jupiter annos!

where it is evident that *prae* is long and *te* short in direct opposition to the pronunciation which we often hear. The length allowed to a syllable is called its quantity, and hence we say that the Greek and Latin languages are to be pronounced according to quantity.

Those who have undertaken to frame a prosody for the English language have taken quantity for their basis and have mounted the English poetry on Greek and Latin feet. If this foundation admits of no question the prosody of Doctor Johnson, built upon it, is perhaps the best. He comprehends under three different feet every combination of long and short syllables which he supposes can be found in English verse, to wit: 1. a long and a short, which is the trochee of the Greeks and Romans; 2. a short and a long, which is their iambus; and 3. two shorts and a long, which is their anapest. And he thinks that all English verse may be resolved into these feet.

It is true that in the English language some one syllable of a word is always sensibly distinguished from the others by an emphasis of pronunciation or by an accent as we call it. But I am not satisfied whether this

accented syllable be pronounced longer, louder, or harder, and the others shorter, lower, or softer. I have found the nicest ears divided on the question. Thus in the word *calenture*, nobody will deny that the first syllable is pronounced more emphatically than the others; but many will deny that it is longer in pronunciation. In the second of the following verses of Pope, I think there are but two short syllables:

> "Oh! be thou bless'd with all that Heaven can send,
> Long health, long youth, long pleasure, and a friend."

Innumerable instances like this might be produced. It seems, therefore, too much to take for the basis of a system a postulatum which one half of man-kind will deny. But the superstructure of Doctor Johnson's prosody may still be supported by substituting for its basis accent instead of quantity; and nobody will deny us the existence of accent.

In every word of more than one syllable there is some one syllable strongly distinguishable in pronunciation by its emphasis or accent.*

FitzHugh who has so admirably edited the *Letters of Thomas Jefferson Concerning Philology and the Classics* takes occasion to show the remarkable coincidence of relationship between the results of Jefferson and his own, and has *à propos* of this essay, so clearly and concisely summarized the Tripudic doctrine that it would be presumption on my part to attempt a summary more brief or more exact. Hence, I quote at length.†

"It is well worth while to point out in detail how fruitful of results the application of Jefferson's method of examining the phenomena of ancient verse has been in revealing the secrets of ancient pronunciation, accent, and rhythm. Applying it, for example, to the Greek field—when we examine the rhythm of Greek verse, say Homer's first line:

Μῆνιν ἄειδε θεὰ Πηληιάδεω Ἀχιλῆος,

we observe that the *rhythm* of the language, which is marked by the beat of the six ictuses on the long syllables, is entirely independent of the *accent*, with which it may or may not coincide in any word or foot. It follows, therefore, inevitably, that the rhythm of classical Greek must have been a mere rhythm of structure, in which the rhythmic beat of the language was determined by the long or heavy syllables, and that the accent of classical Greek could have had no emphasis on it, since if it had been an energetic accent like ours, and indeed like the Latin accent, it could not possibly have been so independent of, and indifferent to, the beat of Greek rhythm, but, on the contrary, must necessarily have coincided with it; otherwise the beat of the accent would often have jangled with the beat of the rhythm. In other words, a syllable-counting rhythm of structure, as in early Greek, Persian, and Indian, is only compatible with a musical, not with a stress, accent.

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*Memorial Edition, Vol. XVIII, p. 415.

†*Letters of Thomas Jefferson Concerning Philology and the Classics*, p. 11 *et seqq.*

"On the other hand, an examination of the facts of Latin versification reveals an utterly different situation. The quantitative element proves to be only an unnecessary conformity to Greek usage, and not to be as in Greek in any way independent of the accent of the words. In Latin verse, for example, a *word of two or three short syllables never has the rhythmical beat on the second syllable, which is perfectly legitimate in Greek, and must necessarily occur in Latin if its rhythm is a* bona fide *rhythm of quantity.** It follows, therefore, inevitably, that Latin rhythm can only be a rhythm of stress accent, and not of syllable-counting, as in ancient Greek, Indian, and Persian, and that its apparent quantitative structure is only an artificial and superfluous garb, put on in imitation of Greek poetry.

"If, then, Latin rhythm is really accentual as in English and modern speech generally, and not quantitative as in Greek, we may further apply Jefferson's method of inquiry to determine how the Romans stressed their words, since the stressing of poetry must necessarily accord with the accent of prose. Now a word like *praeteritos* is not only stressed in Latin verse on the first and last syllables, but also on the second alone, never on the third; and a word like *orator* is found in poetry either as *orator* or as *orator*. It follows inevitably from all these facts that every Latin word had an initial accent; and when of sufficient length a medial accent besides, and that this accent was so energetic as to require a long or two short syllables for its uninterrupted support:

Ó míhi práetéritos réferat sí Júpiter ánnos!
(A - A A - A - G A - G Á -A - G - G A -G)

Latin rhythm is therefore the rhythm of the *double* accent, and the Latin accent was what we may call a superstress, because it was of two fold or pyrrhic intensity.

. . . . . .

"Jefferson's philological insight was far in advance of his generation, and the scientific results achieved along these lines since his day have rested solidly upon the foundations unerringly posited a century ago in his own thinking. In the midst of scientific error and darkness, he saw where the light was clearest, and moored his bark accordingly. Two baleful errors have beset the pathway of philological inquiry for two millennia. The first has been the unsuspecting acceptance of the Latin tradition of accent and rhythm as *bona fide* and genuine; we have now discovered that the whole business goes back to a Greek forgery, the object of which was to falsify the true nature of Latin accent and versification and represent the former as musical instead of stressful, and the latter as quantitative instead of accentual. The second source of error and confusion has been ignorance of the real nature of accent and therefore of the fundamental difference between the musical accent, with its elevation of tone, and the stress accent, with its strength of tone: we have discovered only within the last half-

*The italics are my own. Relative to this point, it may be remarked that Leo's *subigit* in the second Scipionic inscription is a tonic impossibility. The Latin thesis cannot be divided against itself, but must be all thesis or all arsis: *Sacred Tripudium* 55.

century that only the latter involves that throb of the breath which determines the measured beat or count of rhythm, whereas the former, the musical accent, being without energy, cannot enter as an element into the rhythmic count of human speech.

"Jefferson recognized the limitations of the contemporary knowledge of accent, and therefore waited for more light, while meantime holding fast to the sure and safe anchor of rhythm as clearly revealed in the quantitative garb of of classic verse. 'Of the origin of accentuation,' he writes to John Adams in 1819 from Monticello, 'I have never seen satisfactory proofs. But I have generally supposed the accents were intended to direct the inflections and modulations of the voice, but not to affect the quantity of syllables' (Memorial Edition, Vol. XV, p. 185).

. . . . . .

"*Letter to John Adams*: Monticello, 1819.

> Against reading Greek by accent, instead of quantity, as Mr. Ciceitira proposes, I raise both my hands. What becomes of the sublime measure of Homer, the full sounding rhythm of Demosthenes, if, abandoning quantity, you chop it up by accent? What ear can hesitate in its choice between the two following rhythms?
>
> Τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς
>
> and
>
> Τόν δ' ἀπαμείβομενος προσεφη πόδας ὤκυς Ἀχιλλευς
>
> the latter noted according to prosody, the former by accent, and dislocating our teeth in its utterance; every syllable of it, except the first and last, being pronounced against quantity. And what becomes of the art of prosody? Is that perfect coincidence of its rules with the structure of their verse, merely accidental? or was it of design, and yet for no use? (Memorial Edition, Vol. XV, p. 184).

"Jefferson the philologist was right: he clung to the known truth of rhythm against the unknown truth of accent, and we have since discovered that the latter is in perfect accord with the former. The Latin accent is stressful and determines Latin rhythm, while quantity in Latin is a mere superfluous dress in slavish imitation of Greek usage. The Greek classic accent is musical and therefore does not clash with Greek rhythm, which is structural and quantitative and therefore quite independent of the musical tone of the Greek accent. Consequently, in Homer's line:

Τόν δ'ἀπαμείβόμενος προοέφη πόδας ὠκὺς Ἀχιλλεύς

the rhythmic beat of the ictus is not violated by the musical cadence of the accents, any more than the rhythm of music is violated by its particular melody or tune."

The Pyrrhic Stress. From what has just been said concerning the accentuation of such words as *praeteritos* and *orator*, it is clear that Latin rhythm is the rhythm of the *double* accent, and that the Latin accent was a so-called superstress because it was of twofold or pyrrhic intensity. Classic verse everywhere bears testimony to the historical persistence of this pyrrhic superstress. As has been said, such pyrrhic combinations are confined entirely to thesis or entirely to arsis, because they represent a single unified acute breath-throb which being uninterrupted cannot be divided between thesis and arsis. Consequently, the two syllables that happen to fall within the scope of the superstress, be they initial or medial, are connected inseparably in one and the same count. That is, they must be *all* thesis or *all* arsis. Hence: *mare*, never *mare*; *praeterita* or *praeterita*, never *praeterita*. This last, however, is unimpeachable in a purely quantitative rhythm like the ancient Greek.* Cf. *Bulletin No.* 10, p. 24f.

Thus the Latin superstress solves every problem of Latin quantitative structure and places it on a normal basis. Wherever and whenever popular usage in rapid utterance permitted two successive syllables to be pronounced in one single acute stress, both syllables immediately became short, and this regardless of their usual quantity. In this way are explained all such examples as will be found in Part II: *esses, nempe, me, mille*, etc. Thus the pyrrhic stress, whenever in popular usage insufficient time was given to its normal strength to expand itself, readily tended to overflow to the succeeding syllable which discarded the remainder of its tone and became short if it had previously been long: *Indo-european Rhythm* 21.

Necessary Alternation and Coincidence of Accent and Ictus. Latin rhythm may be characterized as an arsisless rhythm of contrasted theses. It has no arsis in the Greek sense; it is indeed well called "thesis-mad."† Thus Diomedes (Keil I, 479): ". . . est palinbacchius, Latius, qui et Santurnius, ultimibrevis, quem quidam propompicon, alii theseleon vocant." With true Attic wit the secret is out; that is, θέσις and ἠλεός. In other words, every stress element in the word is thesis if necessary, and if not, a *rhythmical* arsis; that is, the arsis has its own rhythm and therefore its own ictus as well as the thesis, and consequently real conflict of rhythmical ictus and word accent is an impossibility.§ Cf. *Adelphoe* 690:

quíd fieret? qua fieret? sí te mi ípsum puduit proloqui.

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*It is interesting to note that FitzHugh has conclusively proven that in iambic and trochaic verse at least one of the two theses in every μέτρον, or dipody, must be acutely accentual: *Indoeur. Rhy.* 21 ff. Cf. McLemore, *The Tradition of the Latin Accent*, p. 91.

†Cf. *The Sacred Tripudium*, p. 23.

§Thus K. Meyer's triumphant assault (Berlin Acad. Abhanol. 1913, No. 6, p. 4) becomes triumphant nonsense, as everyone who understands what Professor FitzHugh has written will see at a glance: *Old-Lat. & Old-Ir. Mon.*, p. 10.

Here is an excellent illustration of the above statement. In the one instance we find *fieret*; in the other, *fieret*, thus showing that either part of the word may be considered as thesis. Innumerable examples of such phenomena are to be found throughout both Plautus and Terence.

From such phenomena the peculiarity of this rhythm of the double accent is self-evident; that is to say, it readily involves a rhythmical alternation, as well as coincidence, of word accent and metrical ictus in the harmony of the verse. Thus the rhythm of *uisceribus* in Vergil, *Aeneid* III, 622 (say) is

Uíscéribùs míserórum ét sánguìnè uéscìtùr átrò.
Á - Á | Ǵ - Á | Á : Á | Á - Ǵ | Ǵ - Á | Ǵ-Ǵ | Á - Ǵ

Here it is readily seen that the first ictus coincides with the word accent, but according to what has just been said the second ictus necessarily and naturally in Latin alternates with it.* It is further to be noted that this phenomenon is an artistic impossibility in any of our modern rhythms, which are rhythms of the *single* accent. And in the next word-foot we find that we have once again the coincidence of accent and thesis-ictus, and, as it happens, this continues throughout the verse. Cf. the Introduction to Bulletin No. 10 (*Old-Latin and Old-Irish Monuments*, p. 8), which furnishes the text of Professor FitzHugh's paper announced in December 1918 (A. P. A. iii), *The Necessary and Natural Conflict, as well as Harmony, of Accent and Ictus in Italic and Keltic Rhythm of the Double Accent.*

Hence, as Professor FitzHugh has shown, we find that the old Christian hymns are rhythmically perfect, as we should have expected them to be, and not monstrous and barbarous, as the great Greek lie would have had us believe. Like the Saturnian poetry itself, the non-quantitative Late Latin verse is the

*My attention has been called to a recent article (1919) in one of our numerous "Transactions of the Philological Zunft," which attempts to assert, with statistics (!), that *"we find a strong and nearly consistent effort to place the verse ictus upon accented syllables."* Only ignorance on the part of editor and contributor can be urged in excuse for such effusions now fully a dozen years after Professor FitzHugh has published to the world his *Prolegomena.* From what has just been said it will be clear to every sincere scholar that all this twaddle about a "tendency toward harmony of accent and ictus" in Plautus and Terence or any other competent Latin verse is mere empty vaporizing; for real conflict of accent and ictus is a physical impossibility in the rhythm of the *double* accent. Conflict is as necessary, natural, and purposive as harmony, and is intended to emphasize the rhythm of arsis, precisely as harmony does that of thesis. Our investigator ludicrously shows that the structure of Plautine iambics and trochaics "tends to place the ictus upon the penult of the syllabic group ⏑¯ 58 per cent of the time," and thus triumphantly hoists himself with his own petard. On the inherent absurdity of such make-believe philology as *Class. Phil.* XIV, 234 and the like, cf. FitzHugh, *Prolegomena to the History of Italico-Romanic Rhythm*, 1908, and *The Old-Latin and Old-Irish Monuments of Verse*, 10, 1919 (Bulletins Nos. 1 and 10 respectively).

pure and native *dinumeratio*, or rhythm of the double accent, and passed as such into the versification of the Romanic world (*Letters of Thomas Jefferson concerning Philology and the Classics*, p. 13, note):

Amávit Christùs Cómgíllùm.	A-A | G-A | G-A | A-G
Múndùs ístè tránsíbit.	A-G | A-G | A-A | G
Fídè fúndátà cértà.	A-G | A-A | G-A | G
Grégísquè Chrístì cáulà.	A-A | G-A | G-A | G

PART II

MANIFESTATIONS OF THE LATIN ACCENT

Part II.

I

Explanation of Division of Examples

We are now prepared to produce the examples gathered from our authors, which indubitably prove to us that the quantitative system of metrics used in writing Latin verse is not the fundamental basis upon which Latin poetry rested. Before exhibiting this evidence, however, a word of explanation will be necessary to justify the present division of our illustrations, and to make clearer our *modus operandi.*

I have, on the whole, with a few modifications of my own, followed the traditional division of all editors who attempt to explain the apparent irregularities of the earlier Roman poets. Upon examination we find the following to be an approximate statement of the various phenomena as they occur:

(a) *Manifestations of the so-called Iambic Law.* This exceedingly important principle will be discussed in detail in Part III, section I, of this work. In our detailed selection of examples we have not attempted to gather a single case of this phenomenon, unless it be of an importance not to be overlooked. Our reasons for this and a full discussion, however, will be found in the proper place.

(b) *Final S.* The part played by an *s* final in making position is of an extremely variable nature. Up to the time of Cicero, final *s* was faintly pronounced. Even in Cicero's early poetry this *s* was disregarded, but later he informs us* that the neglect of *s* final was considered *iam subrusticum, olim autem politius.* In Plautus, Terence, etc., accordingly, syllables ending in *s* preceded by a short vowel, often remain short even before a following consonant.

(c) *A Mute plus L or R.* Contrary to what has been said in the preceding paragraph, a syllable ending in a short vowel before a mute followed by *L* or *R*, is not *syllaba anceps,* but remains short. This is of such common occurrence that, like the two preceding cases, no examples have been gathered; but illustrations and discussion have been reserved for Part III, section VII, where they will be taken up in detail.

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*Orator, 48, 161.

(d) *Nempe, Ille, Quippe, etc.* Editors inform us that even in places where the Iambic Law does not apply, the pronoun *ille* sometimes shows the "apparent" scansion *ĭlle*. But, say they, the correct explanation is probably that the final *e* is treated as a silent letter. Similarly, too, is to be explained the "apparent" *quĭppe*, *ŭnde*, *ĭste*, *nĕmpe*, *ĭnde*, *etc.* And, since we have proceeded thus far we may as well continue, perhaps *ĭmmo*, in *ĭmmo uero*, may also be thus accounted for!

Every such case as just mentioned has been carefully gathered and listed; for it is in just such words as these that we may best expect our Tripudic principle to be at work. All such examples have been carefully listed under the general head of "Nempe, Ille, Quippe, Etc." With regard to the above hypothesis, I have nothing to say in this place. A full discussion will be found in Part III, section V.

(e) *Word-combinations with Quidem.* In word-combinations of *quando, si, tu, te,* and *me* with *quidem*, the long vowel of the first element is often shortened. Editors write *hic quidem* when the word-group is to be scanned – ⏑ –, but if the scansion ⏑ ⏑ – is found to be necessary the device (so pleasing to the eye!) of writing *hicquidem* as one word is hit upon. The objections to such a theory, aside from the absurdity of stating that any one particular word is able to shorten one of a group of other words which *precedes* it, seem to me to be twofold. 1) If the reader will only examine the examples which are to follow, he will find numerous cases of *hic, me, tu,* etc., which must be scanned as short and furthermore they are not followed by *quidem*. 2) With barely a half dozen exceptions we may always retain the first element of the word-combination as a long syllable and scan *quidem* as two shorts, according to the Iambic Law. This is perfectly legitimate and does the work very nicely. But, it must be remembered, if we resort to such a device we will simply be removing the phenomenon from one category and placing it in another. In other words, no matter from which angle we may view it, we will have to admit that something out of the ordinary has occurred in that particular word-combination.

However, all such word-combinations have been collected and are to be found among those cases listed under the general head of Shortening. The heading, Shortening, however, includes other phenomena besides that just mentioned. Every case of unusual shortening (such as *ĕsses*, for example, not mentioned by editors) has been included therein, as well as

(f) *Partial- or non-Elision.* Here we find that accented monosyllables, ending in a long vowel, are often merely shortened before a following short vowel or *h*. Similarly, monosyllables bearing the accent, when ending in *m*, are often not elided.

This is really a case of so-called semi-hiatus and will be found discussed in Part III, section IV, 2). All such cases have been collected and included along with those mentioned above under the general term Shortening.

(g) *Synizesis.* The settling together or blending of adjacent vowels of a word into one is frequent in the works of the earlier poets, occuring mainly, of course, in certain words in common use. To be noted also is the special case of words compounded from simple ones, originally distinct and separate.

In the detailed selection of examples to follow, I have not attempted to gather cases of this phenomenon, unless they be of an importance that would brook no omission. In my opinion, this phenomenon is merely an extension of the so-called Iambic Law and hence is closely connected with it. A discussion, however, will be found in the third part of this work, where each of these divisions will be considered in detail.

(h) *Lengthening.* Here we have two kinds of unusual lengthening: original quantity retained, and arbitrary. All these cases have been gathered and collected under the general term Lengthening. At this point I have nothing to say regarding that theory which maintains that the original quantity of certain vowels was long and that the early poets (and the Augustan poets too) often availed themselves of this fact. It is enough here to hint that it is hardly consistent for one and the same poet to make use of this device in one part of the verse and then in the same verse use the same word again but with the then contemporary pronunciation. And this is frequently the case. All such cases of undue lengthening will be found below, but a discussion of the phenomenon has been reserved for a later portion of the work, Part III, section III.

The above, then, are the usual variations from standard usage recognized by scholars. For some cases, it may be observed, more or less rational explanations are offered; but for certain others, the explanations set forth are, at their best, merely wild and far-fetched conjectures. But this fact must be noted: for each variation it has been found necessary to advance a separate explanation, concocted— it seems thus in some instances— to fit the case at hand.

From our illustrations two facts stand forth. In the first place, it is only too plainly seen that quantities were strange and unfamiliar things to the Romans. And secondly, if we apply our Tripudic principle to any one of the above variations from the standard norm, with the possible exception of (b), we note at once that every case resolves itself to a normal and rational explanation, having a single, basic, certain principle at bottom, and not a multitude of uncertain conjectures.

It may be well to add at this point, however, that if any other explanation than unusual shortening, either by semi-hiatus or otherwise, can be offered in scanning any verse, I have not hesitated to adopt this other explanation. The reason is obvious: I do not wish to *create* phenomena in order simply to be able to explain them away. For this reason then many lines that might have been included otherwise, have been omitted. Thus, to cite a definite example, *Bacchides* 1022 may be scanned thus:

ūt t(e) ĕī | hăbērĕ grātīam aequōm sīt bŏnām
A - A A-A-G A-G- A- G A - A-A

with hiatus between *ei* and *habere*, or thus:

ūt tĕ ĕ(i) hăbērĕ grātīam aequōm sīt bŏnām
A - A A-A-G A-G- A- G A - A-A

with so-called semi-hiatus and, therefore, to be included in our list of Shortening. As stated above, I have adopted the former scansion and have thus not cited the verse in my examples, though the latter is free from criticism.

Conversely, I have lengthened vowels usually short only when there can be no other possible explanation. Thus, *Aulularia* 724a must surely be

sēdŭlŏ? | ĕgŏmēt mē dēfrūdāuī
A-G-G A - G A A-G-A-G

with complete hiatus, as indicated, and not with elision and *egomet*, as Leo indicates arbitrarily. The objections to such procedures are obvious.

II

Textual Restoration, Etc.

In making these studies with reference to the divergence of the early poets from the usually considered classic norm, I have searched about for the latest work done by scholars in this sphere. As a result, I have used as the basis of my work the edition of Plautus edited by W. M. Lindsay, published by the Oxford University Press, as being the newest and most recent investigation in the Plautine field. For similar reasons the edition of Terence edited by Robert Yelverton Tyrrell, published by the same press mentioned above, has been used. As to the texts used in working up the other poets from whom illustrations have been taken, no one particular edition can be named. *Merry's Fragments of Roman Poetry* has been constantly referred to, but I have by no means confined myself to this work. This subject, however, will be discussed in detail in that portion of the work dealing with Ennius, Naevius, etc.*

The important point to be remembered here is that whenever I have called attention to the fact that the actual reading of the Mss. is to be retained, as I have quite frequently done, I invariably have reference to the texts of Lindsay and Tyrrell as a basis. The text of Lindsay shows a great deal more of independent work than that of Tyrrell. Comparatively speaking, Lindsay only infrequently departs from the reading of the codices, and when he does do so the reason is usually apparent. On the other hand, however, Tyrrell very fre-

*See Part II, *Miscellanea*.

quently departs from the manuscript readings and usually for no cogent reason. Too often has he adopted the reading of former editors, many times unnecessarily, and seldom ventures an original emendation. On the whole, if he had adhered to the traditional reading and had relegated more of Fleckeisen's conjectures to the foot-notes, my task would have been materially lightened.

And now a word must be said with reference to the restoration of the texts as given by the manuscripts. In every single case in which the text has been altered purely for metrical reasons, I have restored and used the manuscript reading with this important result: *with practically no exceptions, all such restorations have been found to be readily scannable simply by applying our Tripudic principle.* If the manuscripts have been found to differ in their reading, as has frequently been the case, the reading adopted has necessarily been more or less arbitrary. However, in the case of Plautus I have almost invariably made use of that reading designated by Lindsay as *codd.* This *siglum* denotes the reading of A and P, A being the *Ambrosianus palimpsestus, saec. iii-iv*; and P being the *archetypus codicum 'Palatinae' recensionis uel fons codicum BCDEVJO et correctionum B*[3] (see Lindsay's edition of Plautus, *Sigla*). If on the other hand, both A and P have differed, I have used that reading which has appeared to be the true one. With regard to Terence, the codex that has had most weight with me is, of course, A or the *codex Bembinus, saec. iv uel v, in Bibliotheca Vaticana.* In like manner, the best manuscripts of the other authors to whom reference has been made, have been adhered to strictly.

Many are the verses, lyric metres usually of course, which would admit of a different scansion from that of Lindsay's or Tyrrell's. To these I naturally have made no reference even when the text of the manuscript might have been retained by this alternative scansion, unless they are actually related to the matter at hand. As a concrete example, I might cite *Captivi* 509-510, where the reader is asked to compare Lindsay's scansion with that of Leo.

Another point to be noted in connection with my restorations of the original texts is this: the actual reading of the manuscripts has been retained only when editors have found it necessary for them to emend it, *rhythmo consulentes.* If the actual question of rhythm itself is not involved in the emendation, the emendation itself has naturally not entered the scope of this work. Thus, for example, *Amphitruo* 461 and 463 may be scanned equally easily with the manuscript reading of *faciat* and *prospereque* as well as with the emended reading of *faxit* and *prospere*, respectively. Here the question of sense or good Latin, as it were, is involved and not the question of rhythm. Consequently, in the light of what has just been remarked, these emendations do not enter our sphere of the work, as being extraneous to the matter at hand.

It was not my original intention to restore the manuscript readings of our authors to the extent to which I did. When beginning this study of early Roman metrics, I was at first content to accept the readings as found in the editions of our best known scholars; but as the work progressed, I soon discovered that

emendations had been made more often *rhythmi causa* than for any other reason. As a result I discarded all the data collected up to that point and went back over the entire work, after I had adopted in every verse the reading of the manuscripts. Often the new reading made no difference in the scansion of the verse in question (see the preceding paragraph), but more often I had to include verses formerly omitted. The reader may rest assured then that in all the verses to follow he will find, almost without exception, the reading as actually found in the best codices.

Noteworthy and numerous are the instances in which the true reading of the manuscripts has been restored. And this has been accomplished by beginning the study with an open and impartial mind, and not on the assumption that Latin verse is based upon either a quantitative or an accentual structure. This latter view, however, is all that now can be believed. Never would our manuscripts have borne witness to certain of the readings actually contained therein, if the Romans had not had this vigorous stress accent, the nature of which has been so aptly described as the Bi-syllabic Stress; cf. *The Literary Saturnian* II, p. 104 ff.

III

Manifestations of the Pyrrhic Stress.

In selecting the material wherein the manifestations of the Pyrrhic Stress may be most obviously seen, necessarily a limit must be placed at some point. Consequently, although it would have been highly desirable to cover the entire range of Latin verse, or at least through the classical period, the limit has been placed with the two great comic writers as the latest point. Again, it has been thought best to limit the illustrations gathered from Plautus to ten of this poet's works. The selection of these ten plays has been by no means arbitrary; for I have attempted to avoid all suspicion of partiality in the selection of examples. On the contrary, the ten plays selected are those that would naturally be selected by one working in this field,* if it were found necessary to limit one's researches.

However, the remainder of Plautus's works have not been slighted. At the end of this portion of this *opusculum* there will be found appended a fairly complete list of illustrations gleaned from the other works of the poet, not considered in detail; that is to say, not involved in the selected ten. These illustrations are not intended to be complete, but the reader will find among them the vast majority of the cases in these plays in which the Bi-syllabic Stress has been at work. The plays represented by this latter list are *Asinara, Casina, Cistellaria, Curculio, Epidicus, Mercator, Persa, Poenulus, Stichus,* and *Truculentus.* The *Vidularia* will not be found included in this list for very necessary reasons. I have not been able to discover a single example in the small portion of it that is extant.

*Duff; *A Literary History of Rome,* p 176.

As to the works of Terence, I have included them in detail in their entirety. The reasons are obvious. There are only six of these plays to be considered and the rhythm of the African is so delicate and polished when compared with that of his predecessor, that it has been thought worth while to include the whole of this poet's works in the discussion. But another and more cogent reason exists. Unlike Plautus, who indulges in a great variety of meters, Terence practically confines himself to the iambic and trochaic measures. Only in the *Andria*, his earliest play, does he experiment slightly with some of the less common lyrical meters. It follows necessarily then that the reading of the text of Terence is more of a certainty than that of Plautus. So far as the latter is concerned, editors find themselves at much variance in regard to many of the passages written in lyrical measures. In all fairness then to those who may take a view different from the one maintained in this study, it must be admitted that these passages are well nigh valueless so far as the matter at hand is concerned. Thus for a scientific study on the true nature of the Latin accent, it would have been little less than charlatanism to omit even the slightest portion from the plays of Terence.

In addition to the plays of Plautus and Terence, use has been made of works of the poets' predecessors. For the very reason that this latter class's works are quite fragmentary it will be found that there exist very few examples showing the influence of the Pyrric Stress. The chief representative is, of course, Ennius. However it may be said at this point that the list is not intended to be complete and has been added only to make this present study more representative. The same phenomena will be found to occur in all cases, a thing which is to be expected of course, but as a matter of fact the works of Plautus and Terence are sufficient proof in themselves— more than sufficient, perhaps; for if such obvious manifestations of the Pyrrhic Stress occur in their works, what could we have discovered had the complete works of the un-Hellenized Naevius not perished?

It is almost needless to add that, although I have consulted Müller's *Plautinische Prosodie*, I have in no manner been influenced by it. Often, it appears, Herr Müller has not retained the manuscript reading (even when he could have done so), but more important still he has often distorted the scansion apparently to suit his own ends. Cf. page 30 and the *Amphitruo*, lines 199 and 601. This is done by Müller in his endeavor to avoid hiatus and at the same time explain the difficulty in question, *which he himself has often created!* Lindsay too is not wholly free from censure. In the *Captiui*, line 372, for example, he either would lengthen *ita* or insert *eam* when a simple hiatus before *ita* would solve the difficulty. Such cases I have not noticed.

In the following cases nothing has been noted when explicable by anything except the influence of the Bi-syllabic Stress. In every instance it will be seen that we can not resolve the difficulty except by recourse to the Pyrrhic Stress. For explanation of the division of the illustrations, see above, page 25 *et seqq.*

Amphitruo:

Lengthening.

207, si quae asportassent redderē, se exercitum extemplo domum
439, ubi ego Sosiā nolim esse, tu esto sane Sosia; thus Mercurius replies to Sosia who in line 438 probably said "Sosiā", and elided *te interrogo.*
*507, opseruatotē, quam blande mulieri palpabitur.
545, prīus tua opinione hic adero: bonum animum habe.—
550, et dies e nocte accedāt. ibo et Mercurium supsequar.—
554, mihi praedicas. eccerē, iam tuatim
555, facīs, ut tuis nulla apud te fides sit.
587, nunc venīs etiam ultro inrisum dominum: quae neque fieri
702, etiam tu quoque adsentaris hūic? quid uis fieri?
988, īlle nauem saluam nuntiāt aut irati aduentum senis:

It will be observed in the last example that ille is pyrrhic; thus, īlle. In all such verses, that is, those containing two or more different phenomena, reference will be made to the various phenomena in the proper places.

Shortening.

331, certe enim hic nĕscioquis loquitur. saluos sum, non me uidet
354, nĕscio quam tu familiaris sis: nisi actutum hinc abis
*391, dĭcito sĭ quĭd uis, non nocebo. tuae fide credo? meae.
†542, numquid uis? ut quom apsim mĕ ames, me tuam te apsenti tamen
605, huic homini nĕscioquid est mali mala obiectum manu
660, meu' uir hĭcquidem est. sequere hac tu me. nam quid ille reuortitur
*661, qui dudum properare sĕse aibat? an ille me temptat sciens
*681, ĕt quŏm te grauidam et quom te pulchre plenam aspicio, gaudeo.
749, hanc roga. mĕquidem praesente numquam factumst, quod sciam
1006, sĭquidem uos uoltis auscultando operam dare
*1042, nām iam ad regem recta me ducam resque ut facta est eloquor
*1061, ita erae meae hodie contigit. nam ubi parturit, deos sibi ĭnuocat
1063, ubi quisque institerat, concidit crepitu. ibi nĕscioquis maxuma

Nempe, Ille, Quippe, etc.

69, sĭue qui ambissent palmam his histrionibus
84, quĭve quo placeret alter fecissset minus
156, ĭnde cras quasi e promptaria cella depromar ad flagrum
634, praequam quod molestum est? ita quoĭque comparatum est in aetate hominum
*726, in somnis fortasse. ĭmmo uigĭlans uigilantem. (h)ae misero mihi
745, an etiam id tu scis? quĭppe qui ex te audiui, ut urbem maxumam

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*The actual reading of the Mss. is to be retained.

†See Part III, 4. So-called semi-hiatus.

988, ille nauem saluam nuntiat aut irati aduentum senis

The so-called Iambic Law.

For a discussion of the real principle involved in the so-called Iambic Law and for illustrations thereof, see Part III, 1.

Synizesis.

For a discussion of the fundamental basis of the so-called principle of Synizesis and for examples thereof, see Part III, 2.

Final S.

Remarks on, and illustrations of, the variable character of S final will be found in part III, 6.

Mute and Liquid Combination.

A discussion of the variable character of a mute plus L or R, the reason thereof, and illustrations, will be found in Part III, 7.

Aulularia:

Lengthening.

13, agri reliquit ēī non magnum modum
135, da mi, optumā feminā, manum
144, id quod in rem tuām optumum esse arbitror
232, et te utār iniquiore ét meu' me ordo inrideat
316, pulmentum pridem eripuit ēi miluos
779, meu' fuit patēr Antimachus, ego uocor Lyconides

Shortening.

†8, defodit, uenerans mĕ ut id seruarem sibi
71, nēscio pol quae illunc hominem intemperiae tenent
*171, nŏuistin hunc senem Euclionem ex proxumo pauperculum
†227, factiosum, mĕ item esse hominem pauperum pauperrumum
283, mĕquidem hercle, dicam propalam, non diuides
315, censen uero adeo ĕsse parcum et misere uiuere
340, turba istaec nulla tibi erit: sīquid uti uoles
†444, scis iam meam sententiam.— quŏ abis? redi rúrsum
†478, nam meo quidem animo sī idem faciant ceteri
†584, Fides, nouisti mĕ et ego te: caue sis tibi
*643, facin iniuriam mi ănnon? fateor, quia non pendes, maxumam
†680, quamquam hic manere mĕ erus sese iusserat

*The actual reading of the Mss. is to be retained.

†See Part III, 4. So-called semi-hiatus.

688, et caussa iusta est, sĭquidem ita est ut praedicas
714, Perii, interii, occidĭ. quo curram? quo non curram? tene, tene. quem? quis?
†715, nĕscio, nil uideo, caecus eo atque equidem quŏ eam aut ubi sim aut qui sim
723, peritissumus ego sum ŏmnium in terra
†723a, nam quid mĭ opust uita, tantum auri
†724a, sedulŏ? egomet me defrudaui
728, atque hĭc quidem Euclio est, ut opinor. oppido ego interii: palamst res
†781, noscere. filiam ex te tŭ habes. immo éccillam domi.

Nempe, Ille, Quippe, etc.

*185, iam ĭllic homo aurum me scīt habere, eo me salutat blandius
262 num quae caussa est hodie quin faciámus ĭmmo édepol optuma.
*257, ĭstuc di bene uortant— ita di faxint. ĭllud facito ut memineris
265, ĭllic hinc abiit. di inmortales, opsecro, aurum quid ualet!
294, nĕmpe sicut dicis. quid? hic non poterat de suo
366, ĭnde coctam susum subducemus corbulis
385, nunc tusculum emi et hăsce coronas floreas
460, ĭllic hinc abiit. di inmortales, facinus audax incipit
656, perii hercle: ĭlle nunc intus turbat, hunc si amitto hic abierit
679, ĭndeque opseruabo aurum ubi apstrudat senex
707, ĭndeque exspectabam, aurum ubi apstrudat senex
710, uideo recipere se senem; ĭlle me non uidet

The So-called Iambic Law.

For a discussion of the real principle involved in the so-called Iambic Law and for illustrations thereof, see Part III, 1.

Synizesis.

For a discussion of the fundamental basis of the so-called principle of Synizesis and for examples thereof, see Part III, 2.

Final S.

Remarks on, and illustrations of, the variable character of S final will be found in Part III, 6.

Mute and Liquid Combinations.

A discussion of the variable character of a mute plus L or R, the reason thereof, and illustrations, will be found in Part III, 7.

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†See Part III, 4. So-called semi-hiatus.

*The actual reading of the Mss. is to be retained.

Bacchides:§

Lengthening

123, is stultiōr es barbaro poticio
206, habitāt. ecquidnam meminit Mnesilochi? rogas?
484, mihi discipulus, tibi sodalis periit, hūīc filius
631a, uenerāt aurum petere hinc
724-725, Although Lindsay calls this line a Trochaic Septenarius, I am unable to follow his scansion, as he marks bellus thus: bellús, implying that the u is long. The line is beyond a doubt a Trochaic Septenarius, but a perfectly normal one. See Leo for the proper scansion.
764, nam non conducit hūīc sycophantiae
904, It is not necessary to read nihīli as Lindsay implies in his note. Scan normally with hiatus between nihili and homo.
932, On this line Lindsay reads: *senex uenit* diiambus displicet fort. *nunc prius huc quam s. u.* The line is perfectly normal if read with hiatus between quam and huc.
1087, Quiquomque ubi sunt, qui fūerunt quique futuri sunt posthac
1118, hau morōr. heus Bacchis, iube sis actutum aperiri fores
1127, rerin tēr in anno tu has tonsitari
1163, tun, homo putide, amatōr istac fieri aetate audes? qui non?
1209, neque adeo haec faceremus, ni antehac uidissemus fieri

Shortening.

|| 53, quĭ, amabo? quia, Bacchis, Bacchas metuo et bacchanal tuom
|| 72, ubi mi prŏ equo lectus detur, scortum pro scuto accubet
106, simul huic nĕscioquoi, turbare qui huc it, decedamus *hinc*
|| 111, namque ita me dī ament, ut Lycurgus mihi quidem
153, nil moror discipulos mi ĕsse iam plenos sanguinis
|| 194, animast amica amanti: sĭ abest, nullus est
|| 215, nullam aeque inuitus specto, sĭ agit Pellio
|| 223, qui dĕ amittenda Bacchide aurum hic exigit
272, ducentos et mīlle Philippum. tantum debuit
356, sīquidem hic relinquet neque secum abducet senex
|| 374, quaĕ ut aspexi, me continuo contuli protinam in pedes
|| 384, utĭ eum ex lutulento caeno propere hinc eliciat foras
582, heus, ecquis hic est? ĕcquis hoc aperit ostium?
583, ĕcquis exit? Quid istuc? quae istaec est pulsatio?
|| 601, quis tŭ es? illius sum integumentum corporis
624, Lindsay would read this as an Iambic Dimeter, shortening the final i in perdidi. I would suggest reading the verse as a Cretic and leaving the quantities normal.

|| See part III, 4. So-called semi-hiatus.

§Upon investigation it will be seen that verses 612-670 are of extremely uncertain scansion. Consequently they are of no value so far as this study goes, but for the sake of completeness references, when necessary, have been made to them.

651, nequiu' nil est quam egéns consilĭ seruos, nisi habet
‖682, quĭ in mentem venit tibi istuc facinus facere tam malum
774, atque hĭcquidem, opinor, Chrysalust. accessero.
*797, bene năuis agitatur, pulchre haec confertur ratis§
‖858, nam nĭ ego exsoluor, iam manufesto hominem opprimet
‖964, blanditiis exemit et persuasit sĕ ut amitteret
‖ 966, pŏste cum magnufico milite, urbis uerbis quĭ inermis capit
‖ 985, tibi me iussit dare. sed metuo nĕ idem cantant quid priores
‖ 1039, uerum, ut ego opinor, sĭ ego in istoc sim loco
1068, hoc est incepta efficere pulchre: uelutĭ mi
‖ 1082, ego dare me meo gnato instituĭ, ut animo opsequium sumere possit
1134, quae nec lăcte nec lanam ullam habent. sic sine astent
‖1165, neque te tuost aequom esse iratum: sĭ amánt, sapienter faciunt
1169, non homo tŭquidem es, qui istoc pacto tam lepidam inlepide appelles
1184, ălterum tantum auri non meream. quid tandem si dimidium auri
‖1192a, tĕ amabo et te amplexabor
*1211, spectatores, uos ualere uolumus, et clăre ădplaudere

Nempe, Ille, Quippe, etc.

90, ille quidem hanc ăbducet; tu nullus adfueris, si non lubet
189, rogabis me ubi sit: uiuit. Nĕmpe recte ualet?
787, nunc hăsce tabellas ferre me iussit tibi
886, et ego te et ille mactamus infortunio
950, dolis ego deprensus sum, ille mendicans paene inuentus interit
952, uinctus sum, sed dolis me exemi: item se ille seruauit dolis
966, pŏste cum magnufico milite, urbis uerbis quĭ inermis capit

The Iambic Law.

For a discussion of the real principle involved in the so-called Iambic Law and for illustrations thereof, see Part III, 1.

Synizesis

For a discussion of the fundamental basis of the so-called principle of Synizesis and for examples thereof, see Part III, 2.

Final S.

Remarks on, and illustrations of, the variable character of S final will be found in Part III, 6.

Mute and Liquid Combinations.

A discussion of the variable character of a mute plus L or R, the reason thereof, and illustrations, will be found in Part III, 7.

‖See Part III, 4. So-called semi-hiatus.

*The actual reading of the Mss. is to be retained.

§See Vendryes, page 175 and note. Also cf. Menaechmi 344.

Captivi:

Lengthening.

9, eumque hinc profugiens uendidīt in Alide
11, negat hercle illic ultimūs. accedito
25, ut fīt in bello, capitur alter filius
262, captus est? ita. non igitur nos soli ignaui fūimus
555, quibus insputari saluti fūit atque is profuit. Notice in this line that Plautus says fūit but profŭit,
*791, eminōr interminorque, nĕ quĭs mi opstiterit obuiam
*834, respice. Fortuna quod tibi nec facit nec faciēt, hoc me iubes
843, bene facis. iube— . quid iubeam? ignem ingentem fīeri
900, cura quam optime potēs. — bene ambula et redambula
926, quomque hunc conspicōr in potestate nostra
995, ēheu, quom ego plus minusque feci quam *me* aequom fuit
998, Vidi ego multa saepe picta, quae Accherunti fierent

In this play there are several lines which editors usually emend to avoid an abnormal quantity. Line 372 is an example of this, but this line and others of its ilk have been omitted in giving the above examples. The reason is obvious. Verse 372 which reads according to the Mss. as follows:

quom seruitutem ita fers ut ferri decet

is an Iambic Senarius and, it appears, is usually read itā or q. s. i. f. u. *eam* f. d. Neither emendation nor lengthening of the a is necessary, but hiatus after seruitutem would make the line a perfect Senarius. Hence, as suggested above, all such verses have been omitted without comment; as they are clearly not a part of this study.

Shortening.

8, ălterum quadrimum puerum seruos surpuit
243, ut qui erum me tibi fuisse atque ĕsse nunc conseruom uelint
306, qui imperare insueram, nunc alterĭus imperio opsequor
350, fretus ingenio eius, quod me ĕsse scit erga sese beniuolum
359, nunc tu illum si illo es missurus, dĭce, demonstra, praecipe
408, numquam erit tam auarus quin te gratiĭs emittat manu
*417, nox diem adimat; nam quasi seruos meus ĕssĕs, nihilo setius
*431, atque horunc uerborum caussa cauĕto mi iratus fuas
|| 444, tu hoc age. tu mihĭ erus nunc es, tu patronus, tu pater
459, eadem percontabor ĕcquis hunc adulescentem nouerit
*468, itaque uĕnter gutturque resident essurialis ferias
*479, 'saluete' inquam. 'quo ĭmus una?' inquam: ad prandium átque illi tacent

*The reading of the Mss. is to be retained.

|| See Part III, 4. So-called semi-hiatus.

†536, mihi res ŏmnis in incerto sita est. quid rebus confidam meis
558, Hegiŏ: fit quod tibi ego dixi, gliscit rabies, caue tibi
|| 600, crucior lapidem non habere mĕ, ut illi mastigiae
657, hĭcquidem me numquam inridebat. Colaphe, Cordalio, Corax
*704 (?), uŏtauisti. qur es ausus mentiri mihi?
|| 780, speroque mĕ ob hunc nuntium aeternum adepturum cibum
*791, eminōr interminorque, nĕ quĭs mi opstiterit obuiam
823, eugepaé! edictiones aedilicias hĭcquidem habet
837, nĕscioquem ad portum nactus es ubi cenes, eo fastidis
866, essurire mihi uidere. mĭquidem essurio, non tibi
920, dicam ut sibi penum aliud ornet, sĭquidem sese uti uolet
|| 959, sĭ eris uerax, tua ex re facies — ex mala meliusculam
|| 968, sĭ eris uerax, *e* tuis rebus feceris meliusculas

Nempe, Ille, Quippe, etc.

39, huius illĭc, hic illĭus hodie fert imaginem
*60, foris illic extra scaenam fient proelia
*94, nam Aetolia haec est, illic est captus in Alide
105, ille demum antiquis est adulescens moribus
109, ŭnde saturitate saepe ego exii ebrius
128, ĭnde me continuo recipiam rusum domum
246, pĕrque conseruitium commune, quod hostica euenit manu
461, Miser homo est qui ĭpse sibi quod edit quaerit et id aegre inuenit
573, nam ille quidem, quem tu hunc memoras esse, hodie hinc abiit Alidem
*658, ite ĭstinc atque ecferte lora. Num lignatum mittimur?
751, illic est abductus recta in phylacam, ut dignus est.
797, umerus aries, tum genu ad quĕmque iecero ad terram dabo
901, illic hinc abiit, mihi rem summam credidit cibariam
1014, illi; *hic* indicium fecit; nam hunc ex Alide huc reducimus

(Note on line 1014: *The line is hardly Iambic though it may be so scanned without reading illi as ĭlli. All editors consider it Trochaic, as it evidently is; for it is found in the midst of a Trochaic system.*)

The Iambic Law.

For a discussion of the real principle involved in the so-called Iambic Law and for illustrations thereof, see Part III, 1.

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†See Leo on this verse.

|| See Part III, 4. So-called semi-hiatus.

*The actual reading of the Mss. is to be retained.

Synizesis.

For a discussion of the fundamental basis of the so-called principle of Synizesis and for examples thereof, see Part III, 2.

Final S.

Remarks on, and illustrations of, the variable character of S final will be found in Part III, 6.

Mute and Liquid Combinations.

A discussion of the variable character of a mute plus L or R, the reason thereof, and illustrations, will be found in Part III, 7.

Menaechmi:

Lengthening.

*31, puer inter homines āberrauit a patre
52, uelīt, audacter imperato et dicito
327, proin tu ne quo abeas longiūs ab aedibus
506, sanum est, adulescens, sincipūt, intellego
624, num mihi ēs irata saltem? nunc tu non nugas agis
755, sed id quam mihi facile sīt hau sum falsus
846, priu' quam turbarum quid faciat ampliūs. enim haereo
877, qui me ui cogunt ut ualidūs insaniam
921, potionis aliquid priu' quam percipīt insania
923, dic mihi hoc: solent tibi umquam óculi duri fieri
1160, uenibīt— uxor quoque etiam, si quis emptor uenerit

Shortening.

22, ŭt quidem ille dixit mihi qui pueros uiderat
146, écquid adsimulo similiter? qui ĭstic est órnatus tuos
152, clam uxorem ubi sepulcrum habeamus ătque hunc comburamus diem
*229, quăm si aduéniens terram uideas quae fuerit tua
|| 238, sumu' circumuecti. sĭ acum, credo, quaereres
309, insanit hĭcquidem, qui ipse male dicit sibi
*321, tibi et parasito et mulieri? quăs tŭ mulieres
336, ŭt quidem ille insanus dixit qui hinc abiit modo
†344, nunc in istoc portu stat năuis praedatoria
*350 adseruatote haec sĭ uŏlti', nauales pedes
|| 460, sĭ id ita esset, non ego hodie perdidissem prandium
|| 513, omnis cinaedos esse censes quia tŭ és

*The actual reading of the Mss. is to be retained.

|| See Part III, 4. So-called semi-hiatus.

†See note on Bacchides 797.

(Note on line 513: *In comparing Greek verse with Latin, we say that in the former in an iambic dipody the Greeks allowed the substitution of a spondee or a dactyl for an iambus only in the first half, just as in a trochaic dipody the corresponding substitutions of spondee and anapest were allowed only in the second half. This line can be considered as containing a short tu only if we hold to the theory that the Romans maintained their camouflage in the last half of the last foot; in other words, it seemed to be too great a strain on the Roman to follow the above rule, for he lost all distinction between even and odd feet except in the last. And in this verse Plautus even seems to have let his artificial Hellenistic metrics go whence they came.*)

*548, nūmquid me uis? haec me curaturum dicito—
*556, ut, sīquis sequantur me, hac abiisse censeant
‖ 751, idem hercle dicam sī auom uis adducere
789, quid ille faciat nĕ id opserues, quŏ eat, quid rerum gerat
802, recte prăchibet, melius sanam est, mulier, mentem sumere
*824, non edepol scio. profecto ludit te hic. non tūte tenes?
872, eu hĕrcle morbum acrem ac durum! di, uostram fidem!

(I do not admit a lacuna after *durum*, but consider *di uostram fidem!* to be the end of the verse as the Mss. show.)

916, iam hercle occeptat insanire prīmulum. quin tŭ me interrogas
1002, erum meum indignissume nĕscioqui sublimen ferunt
1024, liberem ego te? uerum, quandŏquidem, ere, te seruauī. quid est?
*1046, socer et medicus me insanire dicebant. quid sit mira sunt
‖ 1076, tŭ erus es: tu seruom quaere. tu saluete: tu uale
*1137, namque edepol hīc mihi hodie iussi prandium apparārier.

Nempe, Ille, Quippe, etc.

57, Epidamniensis ille quem dudum dixeram
308, habitas? di illos homines qui illic habitant perduint
793, siue illic siue alibi lubebit? quae haec, malum, impudentiast?
897, ita ego illum cum cura magna curabo tibi
1022, nam ăpsque ted esset, hodie numquam ad solem occasum uiuerem

The Iambic Law.

For a discussion of the real principle involved in the so-called Iambic Law and for illustrations thereof, see Part III, 1.

Synizesis.

For a discussion of the fundamental basis of the so-called principle of Synizesis and for examples thereof, see Part III, 2.

Final S.

Remarks on, and illustrations of, the variable character of S final will be found in part III, 6.

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*The actual reading of the Mss. is to be retained.

‖ See Part III, 4. So-called semi-hiatus.

Mute and Liquid Combinations.

A discussion of the variable character of a mute plus L or R, the reason thereof, and illustrations, will be found in Part III, 7.

Miles Gloriosus:

Lengthening.

242, ut si illic concriminatus sīt aduorsum militem
*313, Sceledre, Sceledre, quis homo in terra te est altēr audacior ?
*376, ŭnde exīt haec huc ? ŭnde nisi domo ? domo ? me uiden ? te uideo.
625, nihil amas, umbra ēs amantis magi' quam amator, Pleusicles
633, pol id quidem experiōr ita esse ut praedicas, Palaestrio
832, neque illic calidum exbibīt in prandium
848, numquam edepol uidi promerē. uerum hoc erat
927, mihi des, quiescas ceterā ? ni ludificata lepide
964-5, nuptast an uiduá ? et nupta et uidua. quo pacto potis

(Note on v. 964-5: The attention of the reader is called to the fact that the a in the first *uidua* is long, but in the second one in the same line it is short. And yet there are those that say that Plautus would be an *auncient* when he wrote the first portion of the verse, but upon entering the latter half of the same verse he immediately stripped himself of his antiquity and talked like his contemporaries who said *uidŭā* and not *uidūa*.)

1216, Era, eccum praesto militēm. ubi est ? ad laeuam uideo.

1239, si pol me nolet ducerē uxorem, genua amplectar

1277, quin tua caussa exegit uirūm ab se. qui id facere potuit ?
1316, tibi salutem me iusserunt dicerē. saluae sient

Shortening.

|| 25, ubi tŭ es ? eccum. edepol uel elephanto in India
155, ipse exit: hīc illest lepidus quem dixi senem
158, mĭquidem iam arbitri uicini sunt meae quid fiat domi
166, nĕscioquid malefactum a nostra hic familiast, quantum audio:
174, modo nĕscioquis inspectauit uostrum familiarium
183, sĭquidem centiens hic uisa sit, tamen infitias eat
*229, tŭte unus si recipere hoc ad te dicis, confidentiast
289, nĕscioquo adulescente. quid ego, Sceledre, scelus ex te audio ?
|| 293, uerum enim tu istam, si te dī ament, temere hau tollas fabulam
*296, tuom stultiloquium. qui uero dupliciter ? hīc dicam tibi.

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*The actual reading of the Mss. is to be retained.

|| See Part III, 4. So-called semi-hiatus.

311, hercle quĭdquid est, mussitabo potius quam inteream male
330, quin domi eccam! nĕscioquae te, Sceledre, scelera suscitant.
|| 332, mĕ homo nemo deterrebit quin ea sit in his aedibus
*365, tŭne me uidisse in proximo hic, sceleste, ais osculantem?
*368, tŭne me uidisti? atque his quidem hercle oculis—carebis credo
402, nĕscio quid credam egomet mihi iam, ita quod uidisse credo
*497, ĕxpŭrgare uolo me. tun ted expurges mihi
520, sĭquidem non eadem est. uise ad me intro, iam scies.
|| 571, ne tu hercle, si te dĭ ament, linguam comprimes
607, sed speculabor nĕquis aut hinc aut ab laeua aut a dextera
624, nouo modo tu homo amas, sĭquidem te quicquam quod faxis pudet
|| 684, tŭ homo et alteri sapienter potis es consulere et tibi
|| 708, ĭ apud me aderunt, me curabunt, uisent quid agam, ecquid uelim.
|| 735, quĭ homines probi essent, esset is annona uilior
*752, năm prŏletario sermone nunc quidem, hospes, utere
*774, qua n institui. perpurigatis ămbo damu' tibi operam auribus.
|| 785, eam des quae sit quaestuosa, quaĕ alat corpus corpore
|| 863, quo tŭ agis? missus sum alio: iam huc reuenero
*994, nŭmquĭsnam hic prope adest qui rem alienam potius curet quam suam
|| 1047, quă ab illarum? nam ita me occursant multae: meminisse hau possum
*1088, atque adeo (audin tu?) dicitŏ docte et cordate, ut cor ei saliat
*1094, Quid mihi nŭnc es auctor ut faciam, Palaestrio
*1118, dicas uxorem tibi necessum ĕsse ducere
*1162, uolo. uoluptatem mecastor mi imperās. ĕt scīn tu quem ad modum?
*1201, a Philocomasio. quĭdnăm tam intus fuisse te dicam diu?
|| 1247, tibi et Phaoni Lesbio, tam mulier sĕ ut amaret
*1251, si amauit umquam aut si parem sapientiam hĭc habet ac formam.
1265, nĕscio tu ex me hoc audiueris an non: nepos sum Veneris.
1281, sed quid ego uideo? quid uides? nĕscioquis eccum incedit
|| 1403, ita me dĭ ament, ultro uentumst ad me. mentitur, feri.
|| 1410, itaque ancilla, conciliatrix quaĕ erat, dicebat mihi

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|| See Part III, 4. So-called semi-hiatus.

*The actual reading of the Mss. is to be retained.

Nempe, Ille, Quippe, etc.

*20, praeut alia dicam— quae tŭque numquam feceris
120, ĭlle *qui* me cepit dat me huic dono militi
*245, cum suo amatore amplexantem atque osculantem. ĭmmo ut optume!
262, nam ĭlle non potuit quin sermone suo aliquem familiarium
271, nam ĭllic est Philocomasio custos meu' conseruos qui it foras
337, nĕmpe tu istic ais esse erilem concubinam? atque arguo
*374, ŭnde exĭt haec huc? ŭnde nisi domo? domo? me uiden? te uideo.
508, quŏdque concubinam erilem insimulare ausus es
586, ĭllic hinc apscessit. sat edepol certo scio
614, quid tibi, Pleusicles? quŏdne uobis placeat, displiceat mihi?
687, quae mihi numquam hoc dicat 'eme, mi uir, lanam, ŭnde tibi pallium— '
719-20, continuo excruciarer animi; si ei fŏrte fuisset febris
757, fit pol illud ad ĭllud exemplum. ut docte et perspecte sapit!
830, nego hercle uero, nam ĭlle me uotuit dicere
906, nĕmpe ludificari militem tuom erum uis? exlocuta's.
922, nĕmpe tu nouisti militem meum erum? rogare mirumst.
1051, quae per tuam nunc uitam uiuit: sit nĕcne sit spes in te uno est
1072, quŏmque me oratricem hau spreuisti sĭstique exorare ex te
*1217, aspicito limis, oculis ne ĭlle nos se sentiat uidere
1233, ergo iste metus me macerat, quod ĭlle fastidiosust
1388, ĭpsus illic sese iam impediuit in plagas

The Iambic Law.

For a discussion of the real principles involved in the so-called Iambic Law and for illustrations thereof, see Part III, 1.

Synizesis.

For a discussion of the fundamental basis of the so-called principle of Synizeses and examples thereof, see Part III, 2.

Final S.

Remarks on, and illustrations of, the variable character of S final will be found in Part III, 6.

Mute and Liquid Combinations.

A discussion of the variable character of a mute plus L or R, the reason thereof, and illustrations, will be found in Part III, 7.

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*The actual reading of the Mss. is to be retained.

Mostellaria:§

Lengthening

41, canem, capram commixtam. quid uis fīeri?
85, argumentaque in pectus multa institūi
170, ita me di ament, lepidast Scaphā, sapit scelesta multum
174, ergo ob istoc uerbum te, Scaphā, donabo ego hodie— aliqui
194, nolo ego mihi male te, Scaphā, praecipere. stulta es plane
245, uideo enim te nihili penderē prae Philolache omnis homines.
*323, si tibi cordi est facerē, licet. lepida es.

(Note on line 323: The verse is an Ana. Pent. Cat.)

337, illi ego ex omnibūs optume uolo
376, quaeso edepōl, exsurge; pater aduenit. tuo' uenit pater?
710, peiius posthac forē quam fuit mihi
722, quid nunc? quam mox? quid est? quod solet fīeri hic
784, heus Theopropides! hem quīs hic nominat me?
*1100, quod agas, id agas. quid tu porro uis sererē negotium?

Shortening.

|| 43, si tŭ oles, neque superiores accumbere
*75, ne tu erres hĕrcle praĕterhac mihi non facies moram
*148, quĭn cŭm fundamento perierint nec quisquam esse auxilio queat
176, nolo ego te adsentari mihi. nimi' tŭquidem stulta es mulier.
|| 182, ita tu me ames, ita Philolaches tuo' tĕ amet, ut uenusta es
229, sĭquidem hercle uendundust pater, uenibit multo potius
|| 231, quid illĭs futurum est ceteris qui tĕ amant? magis amabunt
|| 268, ut speculum tenuisti, metuo nĕ olant argentum manus
*295, mea Philematium, potare tĕcŭm conlibitum est, mihi libet§

§Realizing that certain verses of this play are of extremely doubtful scansion, I take this opportunity to offer a suggestion as to their real reading. V. 699 with Ms. reading restored is Cretic: *tota turget mihi uxor, scio nunc, domi.* VV. 704 and 705 restored after the Mss. are Trochaics: *neminem sollicitat sopor: in omnibus Ire dormitum odio est, uelut nunc mihi* V. 738 with the Ms. reading restored is a perfect Cretic: *quo modo? pessumo. quaene subducta erat....* And finally vv. 894-5, retaining the reading of the Mss., may be considered Priapean (?): *nouit erus me. suam quidem pol culcitulam oportet.*

*The actual reading of the Mss. is to be retained.

|| See Part III, 4. So-called semi-hiatus.

§The Mss. show *libet* which Bently deletes. But cf. 296.

|| 305, tu me amas, ego tĕ amo; merito id fieri uterque existumat.
|| 355, quĭ hodie sese excruciari meam uicem possit pati?
447, meu' seruos hĭcquidem est Tranio. o Theopropides
*452, seruat neque quĭ rĕcludat neque qui respondeat
(*453, pultando pedibus paene confregi hasce ămbas)

(Note on v. 453: Cf. Men. 513.)

*454-5, eho an tŭte tetigisti has aedis? qur non tangerem?
*501, deceptus sum: hospes hĭc me necauit isque me
*502, defodit insepultum clam ibidem in hĭsce aedibus
|| 562, quo tĕ agis? nec quoquam abeo. ne ego sum miser
671, sĭquidem tu argentum reddituru's, tum bona
*747, nunc hoc quod ad te noster mĕmĕ misit senex
761, nĕscioquem esse aedificatas insanum bene
873, scio quod properas: gestis aliquo; iam hercle ire uĭs, mula, foras pastum
896, si sobrius sis, male non dicas. tibi optemperĕm, quom tu mihi nequeas?
899, heus, ecquis hĭc est, maxumam qui his iniuriam
938, heus uos, ĕcquis hasce aperit? quid istas pultas ubi nemo intus est?
1075, sĭquidem pol me quaeris, adsum praesens praesenti tibi
*1141, nŭmquid aliud fecit nisi quod faciunt summis gnati generibus?

(Note on v. 1141: This verse is to be read as an Iam. Oct.)

*1159, quĭdquid fecit, una nobiscum fecit: nos deliquimus
|| 1160, faenus, sortem sumptumque omnem, quĭ amica *empta* est, omnia

Nempe, Ille, Quippe, etc.

210, tŭ iam quod quaerebas habes: ille te nisi amabit ultro
*283, non me curare istuc oportet. quem opsecro igitur? eloquor
334-5, scio, in mentem uenit modo: nempe domum eo commissatum.
*362, sed ego— sumne ille infelix qui non curro curriculo domum?
743, inde ferriterium, postea *crux*. *per tua te* genua opsecro
1091, uel hominem aedis iube mancupio poscere. immo hoc primum uolo

The Iambic Law.

For a discussion of the real principle of the so-called Iambic Law and for illustrations thereof, see Part III, 1.

Synizesis.

For a discussion of the fundamental basis upon which the so-called principle of Synizesis rests and for examples thereof, see Part III, 2.

Final S.

Remarks on, and illustrations of, the variable character of S final will be found in Part III, 6.

|| See Part III, 4. So-called semi-hiatus.

*The actual reading of the Mss. is to be retained.

Mute and Liquid Combinations.

A discussion of the variable character of a mute plus L or R, the reason thereof, and illustrations, will be found in Part III, 7.

Pseudolus:

Lengthening.

147, neque Alexandrina beluata tonsiliā tappetia
233, iam diu ego huic bene et hic mihi uolumūs et amicitia est antiqua
*252, uorte nac te, puerē. non licet conloqui te?
311, ilico uixīt amator, ubi lenoni supplicat
355, ego scelestus nunc argentum promerē possum domo
739, ecquid is homo habēt aceti in pectore? atque acidissumi.
740, quid, si opu' sīt ut dulce promat indidem, ecquid habet? rogas?
786, quamquam illud aiunt magno gemitu fīeri
921, haec ea occasiost: dum ille dormit, uolo tu priōr occupes adire.
929, ipsus sese ut negēt esse eum qui siet

Shortening.

*152, hoc uide sīs, ut alias res agunt! hoc agite, hoc animum aduortite
*159, at haec retunsast. sine siet; itidem uos quoque ĕstīs plagis omnes
*182, qur ego uestem, aurum atque ea quibus est uobis usus, praĕhibeo? aut quid mi
|| 197, lanios, quĭ item ut nos iurando iure maló male quaerunt rem, audi
*209, taceo. at taceas malo multo quam tacere tĕ dicas. tu autem
|| 280, quia tibi minas uiginti prŏ amica etiam non dedit
*372, uĕrum quamquam multa malaque in me dicta dixistis mihi
*392, ex multis, ătque exquire ex illis paucis unum quĭ certust cedo
408, uerum is nĕscioquo pacto praesensit prius
|| 415, si de damnoseis aut si dĕ amatoribus
*445, sĭquis hic loquitur? meus hĭc est quidem seruos Pseudolus.
*501, quom es mussitabis? scibam. cŭr nŏn dictumst mihi?
531, sĭquidem istaec opera, ut praedicas, perfeceris
*534, quĭn te ĭn pistrinum condam? non ŭnum quidem diem modo
*641, magis erat solutum quăm sĭ ipsi dederis. at enim scin quid est?
*672, hic doli, hic fallaciae omnes sunt, hĭc sunt sycophantiae
693, uenit eccum Calidorus, ducit nĕscioquem secum simul
*877, si credis, nummo; sĭ nŏn credis, ne mina quidem
|| 943, ita me dĭ ament— ita non facient: mera iam mendacia fundes.

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*The actual reading of the Mss. is to be retained.

|| See Part III, 4. So-called semi-hiatus.

978, ipse ego is sum, adulescens, quem tu quaeritas. *tŭn* es Ballio
*992, sĕd quid agit is? quod homo edepol fortis atque bellator probus
995, nam necĕsse est hodie Sicyoni me esse aut cras mortem exsequi
|| 1028, metuo autem nĕ erus redeat etiam dum a foro
*1088, quia numquam a me abducet mulierem iăm, nĕc potest
1091, memini. em illĭus seruos huc ad me argentum attulit
1105, nam qui liberos esse ilicŏ se arbitrantur
1136, heus ubi estis uos? hĭcquidem ad me recta habet rectam uiam
1139, ĕcquis hoc aperit? heus chlamydate, quid istic debetur tibi?
1159, mane modo istic, iam reuortar ad te. quid nunc fĭet, Simo?
*1183, quin tu mulierem mi emittis? aut rĕddis argentum. mane.

Nempe, Ille, Quippe, etc.

175, quae capiti, quae uentri operam det, quaĕque suae rei, quae somno studeat
239a, mĭtte me sis. *sino*: sine modo ego abeam
353, fateor. nĕmpe conceptis uerbis? etiam consutis quoque.
*392, ex multis, ătque ĕxquire ex illis paucis ŭnum qui certust cedo
394, postquam īllic hinc abiit, tu astas solus, Pseudole
442, ĭdne tu mirare, si patrissat filius?
*451, sintne illa uera nĕcne sint quae tibi renuntiant!
588, ĭnde me et simul participes omnis meos praeda onerabo atque opplebo
925, numquam edepol erit īlle potior Harpax quam ego. habe animum bonum
954, illicinest? īllic est. mala mercist, *Pseudole*, illuc sis uide
1169, sequere. quid ais? nĕmpe tu illius seruos es? planissume.
1188, meo peculio empta. nĕmpe quod femina summa sustinent.

The Iambic Law.

For a discussion of the real principle involved in the so-called Iambic Law and for illustrations thereof, see Part III, 1.

Synizesis.

For a discussion of the fundamental basis of the so-called principle of Synizesis and for examples thereof, see Part III, 2.

Final S.

Remarks on, and illustrations of, the variable character of S final will be found in Part III, 6.

Mute and Liquid Combinations.

A discussion of the variable character of a mute plus L or R, the reason thereof, and illustrations, will be found in Part III, 7.

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*The actual reading of the Mss. is to be retained.

|| See Part III, 4. So-called semi-hiatus.

Rudens:

Lengthening

199, is nauem atque omniā perdidīt in mari
201, uecta mecum in scaphast excidīt. ego nunc sola sum.
203, leniōr esset hic mi eiius opera
217, leibera ego prognata fūi maxume, nequiquam fūi.
233, certo uox muliebrīs auris tetigit meas
*244, tu facis me quidem ut uiuerē nunc uelim
287, quo nunc copiā ualebit
329, eadem, sacerdos Veneriā haec si quid amplius scit
390, qui suos parentes noscerē posset: eam ueretur
692, uobis pro castris, moeniā hinc ego uos defensabo
694, tibi auscultamus et, Venūs alma, ambae te opsecramus
724, non licēt: ita est lex apud nos— mihi cum uostris legibus
*935a, ibiquē regnum magnum instituam
975, mare quidem commune certost omnibūs. adsentio
*1002, uide sis quoiius arbitratu nos facerē uis. uiduli
1086, et crepundiā. quid si ea sunt aurea? quid istuc tua?
1131, perii hercli ego misēr! ut priu' quam plane aspexit ilico
1404, palam age, nolo ego murmurillum neque susurrum fieri

Shortening.

97, prope me hic nĕscioquis loquitur. heus, Sceparnio!
*109, qui oratione nŏs hĭc ŏccupatos occupes
138, ut uerba praĕhibes, me periisse praedicas
190, hăncine ego partem capio ob pietatem praecipuam?
*218, nunc qui minu' seruio quăm si serua forem nata?
|| 222, ita res sĕ habent: vitae hau parco, perdidĭ spem qua me oblectabam
|| 225, neque eam usquam inuenio neque quŏ eam neque qua quaeram consultumst
282, sed haec pauperes res sunt ĭnopesque, puellae:
|| 379, quid faceret? sĭ amabat, rogas, quid faceret? adseruaret
|| 438, dabitur tibi aqua, ne nequiquam mĕ ames. cedo mi urnam. cape
482, muliercula hanc nĕscioquae huc ad me detulit
484, sĭquidem mihi his ultro adgerunda etiam est aqua
*509, quam quae Thyestae quondam ănteposita est Tereo
|| 528, cum uestimentis postquam aps tĕ abii, algeo

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*The actual reading of the Mss. is to be retained.

|| See Part III, 4. So-called semi-hiatus.

530, ita salsam praĕhibit potionem et frigidam
561, nĕscioquem metuentes miserae? nocte hac aiunt proxuma
*604, natas ex Philomena atque ex Progne ĕsse hirundines
608, in ius uocat mĕ. ibi ego nĕscioquo modo
|| 756, nĭ erit tam sincerum ut quiuis dicat ampullarius
765, ego dabo ignem, sīquidem in capite tuo conflandi copiast
804-5, ehem! optume edepol ĕccum clauator aduenit
*836, nŏn ăccedam potius. illic astato ilico
848, quis illás nunc illic seruat? nĕscioquis senex
913, neque piscium ŭllam unciam hodie pondo cepi, nisi hoc quod fero hic in rete
972, quos quam capio, sīquidem cepi, mei sunt; habeo pro meis
986, immo hercle haud est, sīquidem quod uas excepisti. philosophe!
|| 1027, quo pacto? sine mĕ hinc abire, tŭ abi tacitus tuam uiam
*1335, praei uérbis quiduis. ĭd quŏd domi est, numquam ulli supplicabo
|| 1388, id ego continuo huic dabo adeo mĕ ut hic emittat manu
1403, tibi operam hĭcquidem dat. tace. concede hoc tu, leno. licet

Nempe, Ille, Quippe, etc.

143, ĭlle qui uocauit nullus uenit? admodum
264, puellae. sed ŭnde uos
343, nĕmpe rem diuinam facitis hic. quid somnias, amabo?
*412, nunc, ne morae illi sim, petam hinc aquam ŭnde mihi imperauit
*559, ĭlluc est, opsecro, negotii quod duae mulierculae
565, nĕmpe meae? nĕmpe nescio istuc. qua sunt facie? scitula
567, nĕmpe puellae? nĕmpe molestus est. i uise, si lubet
*687, bonum animum habete. nam, opsecro, ŭnde istic animus mi inuenitur?
*736, numqui minus hăsce oportet esse liberas? quid, liberas?
887, ĭllic in columbum, credo, leno uortitur
1080, nĕmpe tu hanc dicis quam esse aiebas dudum popularem meam?
1100, omnia ĭstaĕc ego facile patior, dum hic hinc a me sentiat.
1240, ĭllĕ qui consulte, docte atque astute cauet
1392, bene merenti bene referre gratiam. nĕmpe pro meo

The Iambic Law.

For a discussion of the real principle involved in the so-called Iambic Law and for illustrations thereof, see Part III, 1.

Synizesis.

For a discussion of the fundamental basis of ths so-called principle of Synizesis and for examples thereof, see Part III, 2.

|| See Part III, 4. So-called semi-hiatus.

*The actual reading of the Mss. is to be retained.

Final S.

Remarks on, and illustrations of, the variable character of S final will be found in Part III, 6.

Mute and Liquid Combinations

A discussion of the variable character of a mute plus L or R, the reason thereof, and illustrations, will be found in Part III, 7.

Trinummus: †

Lengthening.

226, magister mihi exercitōr animu' nunc est
280, patrem tuom si percoles per pīetatem
532, si in opserendo possint interfīeri
585, nam certumst sine dote hau darē. quin tu i modo
644, atque honori posterorum tuorum ut uindex fīeres
788a, sed quom opsignatas attulerīt epistulas
837, ruere antemnas, scindere uelā, ni tua pax propitia foret praesto

Shortening.

‖ 12, adulescens quidam est quĭ in hisce habitat aedibus
43, hĭc ille est senecta aetate qui factust puer
*192, nŭmquĭd uis? cures tuam fidem. fiet sedulo
218, ŭnde quĭcquid auditum dicant, nisi id appareat
235, ita faciam, ita placet; ŏmnium primum
‖ 242, nam quĭ amat quod amat quom extemplo sauiis sagittatis perculsust
243-4, ilico res foras labitur, liquitur. 'da mihi hoc, mel meum, si me amas, si audes'§
*302, tuis seruiui seruitutem imperiis, ĕt praĕceptis, pater
‖ 305, quĭ homo cum animo inde ab ineunte aetate depugnat suo
330, quid is? egetne? eget. habuitne rem? habuit. quĭ eam perdidit
*339, de mendico male meretur qui ei dat quod edit aŭt quŏd bibat
386, tute ad eum adeas, tūte concilies, tute poscas. eccere!
*413, quĭd quŏd ego defrudaui? em, istaec ratio maxumast
425, tarpezitae mille drachumarum Olympico
*428, pro illo adulescente quem tu aiebas ĕsse diuitem

†Upon inspection it will be observed that certain portions of the lyrical passages of this play are hopelessly uncertain. At best, conjectures made by editors are merely personal preferences. References, however, are made to these passages for the sake of completeness.

‖ See Part III, 4. So-called semi-hiatus.

*The actual reading of the Mss. is to be retained.

§This scansion of Lindsay's is obviously impossible. The line consist of two Cretics.

*474, edim, nisi si ille uotet. at pol ego etiămsĭ uotet
557, quin hĭcquidem cupit illum ab se abalienarier
*601, postquam exturbauit hĭc nŏs ex nostris aedibus†
623, nĕscioquid non satis inter eos conuenit: celeri gradu
648, praĕŏptauisti amorem tuom uti uirtuti praeponeres
*679, facilest inuentu: datur ignis, tamen ĕtsĭ ab inimico petas
851, pol hĭcquidem fungino generest: capite se totum tegit
868, fores pultabo. ad nostras aedis hĭcquidem habet rectam uiam
870, aperite hoc, aperite. heus, ĕcquis his foribus tutelam gerit?
876, meum gnatum hĭcquidem Lesbonicum quaerit et amicum meum
880, multa simul rogitas, nĕscio quid expediam potissumum
933, ŏmnium primum in Pontum aduecti ad Arabiam terram sumus
*935, sed ubi apsinthium fit ătque cunila gallinacea
991, at etiam maledicis? immo, saluos quandŏquidem aduenis
1030, di inmortales, basilica hĭcquidem facinora inceptat loqui!
1055, meus est hĭcquidem Stasimus seruos. nam ego talentum mutuom
1078, eamus intro, sequere. quo tu tĕ agis? quonam nisi domum?
1115, hic homost ŏmnium hominum praecipuos
1116, uoluptatibu' gaudiĭsque antepŏtens
1119, ita gaudiĭs gaudiŭm suppeditat

Nempe, Ille, Quippe, etc.

137, ĭlle qui mandauit, eum exturbasti ex aedibus
218, ŭnde quĭcquid auditum dicant, nisi id appareat
259, quamquam ĭllud est dulce, esse et bibere
328, bene uolo ego illi facere, si tu non neuis. nĕmpe de tuo?
427, nĕmpe quas spopondi. immo 'quas dependi' inquito
*537, ut ad incitas redactust! apage a me ĭstunc agrum!
672, ĭlle qui aspellit is compellit, ĭlle qui consuadet uotat
*717, abit hercle ĭllequidem. ecquid audis, Lysiteles? ego te uolo
*792, ĭllum quem habuit perdidit, alium post fecit nouom
*809, lepida est ĭlla caussa, ut commemoraui, dicere
853, ĭlle qui me conduxit, ubi conduxit, abduxit domum
862, ni ĭllic homòst aut dormitator aut sector zonarius
998, postquam ĭllic hinc abiit, post loquendi libere

The Iambic Law.

For a discussion of the real principle involved in the so-called Iambic Law and for illustrations thereof, see Part III, 1.

*The actual reading of the Mss. is to be retained.

†Cf. Rudens 109.

|| See part III, 4. So-called semi-hiatus.

Synizesis.

For a discussion of the fundamental basis of the so-called principle of Synizesis and for examples thereof, see Part III, 1.

Final S.

Remarks on, and illustrations of, the variable character of S final will be found in Part III, 6.

Mute and Liquid Combinations

A discussion of the variable character of a mute plus L or R, the reason thereof, and illustrations, will be found in Part III, 7.

. . . . . .

Examples from the remaining plays of Plautus, not considered in detail above,† will be found immediately after Terence.

†Cf. what has been said on this subject, page 30 *sup.*

Adelphoe:

Lengthening.

*40, atque ex me hic natus non est, sed ex fratrē. meo is
106, iniuriumst; nam si esset unde id fīeret

Shortening.

*60, uenit ad me saepe clămĭtans 'quid agis, Micio? . . .'
*77, fateatur se nĕscīre imperare liberis
79, nĕscio quid tristem uideo: credo, iam ut solet
‖ 111, pro Iuppiter, tu homo adigis mĕ ad insaniam!
211, nĕscio quid concertasse cum ero? numquam uidi iniquius
‖ 215, qui potui melius, quĭ hodie usque os praebui? age, scis quid loquar?
237, hŏcine illo dignumst? hocine incipere Aeschinum
261, quid est? quid sit? illĭus opera, Syre, nunc uiuo. festiuom caput
*337, an hoc proferendum tibi uidetur usquam ĕsse? mi equidem non placet
*350, experiar. quid istic? ăccĕdo ut melius dicis. tu quantum potes§
*475, compressu grauida factast: mensis hĭc decumus est:
| 527, rogitabit mĕ ubi fuerim: 'ego hodie toto non uidi die.'
533, quin tu otiosus esto: ego illĭus sensum pulchre calleo
‖ 540, nĕ ego homo sum infelix: fratrem nusquam inuenio gentium;

‖ See Part III, 4. So-called semi-hiatus.

*The actual reading of the Mss. is to be retained.

§Cf. Rudens, 836.

*560, quam ob rem? me inpulsore hanc emptam ait ĕsse. non tu eum rus hinc modo
572, illĭus hominis, sed locum noui ubi sit. dic ergo locum
605, omnes, quibus res sunt minus secundae, magis sunt nĕscio quo modo
635, prodit nĕscio quis: concedam huc. Ita uti dixi, Sostrata.
640, quandŏquidem hoc numquam mi ipse uoluit dicere
658, nĕscio quo puerum natum, neque eum nominat
‖ 680, et scio: nam tĕ amo: quo magis quaĕ agis curae sunt mihi
709, hic non amandust? hĭcine non gestandus in sinust? hem
‖ 780, nostin? iam scibo. quid agis? quŏ abis? mitte me.
‖ 903, qui tĕ amat plus quam hosce oculos. sed quor non domum
956, quid istuc? *agĕr* dabitur *Hegioni* quandŏquidem hic uolt. gaudeo
976, sĭquidem prima dedit, haud dubiumst quin emitti aequom siet
979, Syre, processisti hodie pulchre. sĭquidem porro, Micio

Nempe, Ille, Quippe, etc.

72, ĭlle quem beneficio adiungas ex animo facit
213, ego uapulando, ĭlle uerberando, usque ambo defessi sumus
395, ĭlle somnium. *num* sineres uero illum tuom
*405, de psaltria ĭstac. ain uero? uah, nil reticuit.
*577, quod nam? illic ubi etiam caprificus magna est. noui. hac pergito

The Iambic Law

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Synizesis.

For a discussion of the fundamental basis of the so-called principle of Synizesis and for examples thereof, see Part III, 2.

Final S.

Remarks on, and illustrations of, the variable chatacter of S final will be found in Part III, 6.

Mute and Liquid Combinations

A discussion of the variable character of a mute plus L or R, the reason thereof, and illustrations, will be found in Part III, 7.

Andria:

Lengthening.

*153, sine nunc me mēo uiuere interea modo.

*The actual reading of the Mss. is to be retained.

‖ See Part III, 4. So-called semi-hiatus.

437, potin es mihi uerum dicerē? nil facilius.
443, laudo. dum licitumst ēi dumque aetas tulit
613, qui sum pollicitus ducerē? qua audacia id facere audeam?
792, hic socer est. alio pacto haud poterat fĭeri

Shortening.

*87, dicebant aut Niceratum; nam hĭ trĕs tum simul
191, hoc quid sit? omnes quĭ amant grauiter sibi dari uxorem ferunt
*214, quo iure quaque iniuria praecipitem me ĭn pĭstrinum dabit
236, hŏcinest humanum factu aut inceptu? hŏcinest officium patris?
340, laetus est nĕscio quid. nil est; non dum haec resciuit mala
*358, rogo: negat uidisse sĕ. mihi molestum; quid agam cogito

(Note on line 358: The Mss. read *uidisse sese*, but the majority of editors omit the *sese*. I have written *se*, as I am inclined to think that the double form *sese* arose because of the preceding *se* in *uidisse*.)

465, quid ego audio? actumst, sĭquidem haec uera praedicat
487, deos quaeso ut sit superstes, quăndŏquidem ipsest ingenio bono
*509, nĕ tu hŏc mihi posterius dicas Daui factum consilio aut dolis
*536, ausculta paucis: ĕt quid ego te uelim et tu quod quaeris scies
608, mi obtigisse, qŭandoquidem tam iners, tam nulli consili sum
625, hŏcine est credibile aut memorabile
*647, falsus es. nŏnne tibi sat esse hoc uisum solidumst gaudium
*682, faciam. at iam hoc opust. hem. . . sĕd măne concrepuīt (*sic Mss.*) a Glycerio ostium
*706, ad agendum: ne uociuom ĕsse nunc me ad narrandum credas
734, nĕscio quid narres. ego quoque hinc ab dextera.
*744, reliquit mĕ homo atque abiit. di uostram fidem.
787, hĭc ĕst ille: non te credes Dauom ludere.

(Note on line 787: This line may be scanned as indicated above, or the alternative scansion of *ĭlle* may be used if so desired.)

841, et nĕscio qui id tibi sum oblitus hodie, ac uolui,dicere.
*936, tum illam relinquere hīc est ueritus. postilla nunc primum audio.
‖ 947, te credo credere. ita me dĭ ament, credo. quod restat, pater. . .

Nempe, Ille, Quippe, etc.

266, dum in dubiost animus, paulo momento huc uel ĭlluc inpellitur.

*The actual reading of the Mss. is to be retained.

‖ See Part III, 4. So-called semi-hiatus.

787, hic est ille: non te credes Dauom ludere.

(Note on line 787: For a variant scansion of this same line, see line 787 sup. under *Shortening* and note thereon.)

The Iambic Law.

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Mute and Liquid Combinations.

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Eunuchus:

Lengthening.

92, pars aequa amoris tecum ac pariter fīeret
774, male mulcabo ipsam. pulchre. in medium huc agmen cum uectē, Donax

Shortening.

*9, idem Menandri Phasma nunc nŭpĕr perdidit
50, sĭquidem hercle possis, nil prius neque fortius
|| 98, credo, ut fit, misera praĕ amore exclusti hunc foras
|| 140, apud me, ac non id metuat, nĕ, ubi acceperim
182, saltem ut concedas solum. sĭquidem biduom
|| 186, faciundumst quod uis. merito tĕ amo, bene facis
|| 193, dies noctisque mĕ ames, me desideres
|| 242, qui color, nitor, uestitus, quaĕ habitudost corporis!
291, non temerest; et properans uenit: nĕscio quid circumspectat
298, nĕscio quid de amore loquitur: o infortunatum senem!
*356, tum magis id dicas. quŏd năm quaeso hercle? eunuchum. illumne obsecro -
374, quandŏquidem illarum neque te quisquam nouit neque scit qui sies
446, sĭquidem me amaret, tum istuc prodesset, Gnatho
|| 448, iam dudum tĕ amat, iam dudum illi facile fit
|| 479, ego illum eunuchum, sĭ opus sit, uel sobrius. . . !
*558, Chaerea, quid est quod sic gestis? quĭdue sibi hic uestitus quaerit?

|| See Part III, 4. So-called semi-hiatus.

*The actual reading of the Mss. is to be retained.

615, ita me dī ament, quantum ego illum uidi, non nil timeo misera.
649, nēscio quid profecto absente nobis turbatumst domi.
*681, ne comparandus hīcquidem ad illumst: ille erat
*706, concede istim huc paululum: audin? etiām nūnc paululum: sat est
717, actumst, sīquidem tu me hic etiam, nebulo, ludificabere
*741, usque adeo ego illĭŭs ferre possŭm ineptiam et magnifica uerba
|| 804, sicine agis? quis tŭ homo es? quid tibi uis? quid cum illa rei tibist?
828, infelix, sīquidem tu istaec uera praedicas
1019, sīquidem istuc inpune habueris. . . ! uerum? reddam hercle. credo
1037, bene, ita me dī ament, factum. audin tu, hic quod ait? tum autem

Phaedriae

1080, neque istum metuas nĕ amet mulier: facile pellas ubi uelis

Nempe, Ille, Quippe, etc.

343, īlla sese interea commodum huc aduorterat
*370, responde. capias tu illĭus uestem? uestem? quid tum postea?
*618, militem rogat ut illum admitti iubeat: īlle continuo irasci

The Iambic Law.

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Synizesis.

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Final S.

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Mute and Liquid Combinations.

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Heauton Timorumenos:

Lengthening

*165, non conuenit, qui illum ad laborem impūlerim
455, sensi. nam unam ēi cenam atque eius comitibus
*724, decem minas quas mihi darē pollicitust. quod si is nunc me
747, ne ille haud scit, hoc paulum lucri quantum ēi damni adportet
785, credebam. minume. scite poterat fīeri
1026, eius ut meminerīs atque inopis nunc te miserescat mei

|| See Part III, 4. So-called semi-hiatus.

*The actual reading of the Mss. is to be retained.

1030, ita mihi atque huic sis superstes, ūt ex me atque hoc natus es;
1037, patiar, Clitipho, flagitiis tuis mĕ infamem fĭeri
1043, facere puduit. ēheu, quam nunc totus displiceo mihi

Shortening.

87, scire hoc uis? hăc quidem causa qua dixi tibi
*194, parentis, patriam incolumem, amicos, genus, cognatos, dĭuitias
*203, huncine erat aequom ex illĭus more an illum ex huius uiuire?
236, faciam; sed nĕscio quid profecto mi animus praesagit mali
|| 287, eius anuis causa opinor quaĕ erat mortua
*299, quŏm tăm necgleguntur eiius internuntii
|| 308, prae gaudio, ita me dĭ ament, ubi sim nescio:
324, sĭquidem id saperest uelle te id quod non potest contingere
331, quid aliud tibi uis? sĭquidem hoc fit. sĭquidem? experiundo scies
*333, tuam amicam huius ĕsse amicam. pulchre: cedo, quid hic faciet sua?
| 360, ut sit necessus. merito tĕ amo, Clinia
|| 383, minumeque, ita me dĭ ament, miror si te sibi quidque expetit
*527, uicinum hunc: nostin? at quasi is non dĭuitiis
|| 537, eho quaeso laudas quĭ eros fallunt? in loco
*551, sĭquid huius simile forte aliquando euenerit
|| 569, ut equidem, ita me dĭ ament, metui quid futurum denique esset!
*576, apud alium prohibet dignitas, apud alium ĭpsius facti pudet
620, nĕscio quid tristis est: non temerest: timeo quid sit. quid siet?
625, credo. nĕscio quid peccati portat haec purgatio
|| 660, nostrast, sĭ itast. uiuitne illa quoi tu dederas? nescio
|| 686, atque ita me dĭ ament ut ego nunc non tam meapte causa
*715, tŭ fŏrsitan quid me fiat parui pendis, d im illi consulas
759, uidere egisse iam nĕscio quid cum sen
*810, ut te quidem omnes di deaĕque quant nst, Svre
|| 836, quas prŏ alimentis esse nunc duco d
*1001, miror nŏn cŏntinuo hunc abripi uss ad Menedemum hunc pergam
1038, di istaec prohibeant! deos nĕscio: e o, quod potero, sedulo
1064, immo, quandŏquidem ducendast, egom t habeo propemodum

Nempe, Ille, Quippe, etc.

237, pergin ĭstuc prius diiudicare quam scis q id ueri siet?
*515, ille Cliniai seruos tardiusculust

(Note on line 515: All the Mss. agree in his verse in reading *Cliniae*, which Bentley writes as above, i. e, *Cliniai*. Brix, whom Tyrrell follows, has *adulescentis* (unde?) to avoid *ille*.)

*The actual reading of the Mss. is to be retained.

|| See Part III, 4. So-called semi-hiatus.

The Iambic Law.

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Mute and Liquid Combinations.

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Hecyra:

Lengthening.

*604, si ceterā sunt ita ut uis itaque uti essė ego illa existumo
*820, qua re suspectus suo patri fuit Phidippo ēt exsolui:
830, eum haec cognouit Myrrinā, in digito modo me habente

Shortening.

186, dixere causam nĕscio quam tum. iterum iubet:
*210, quae me et te et familiam ŏmnem dedecoras, filio luctum paras;
232, illĭus dices culpa factum? haud equidem dico, mi Laches
|| 233, gaudeo, ita me dĭ ament, gnati causa; nam de te quidem
|| 258, at ita me dĭ ament, haud tibi hoc concedo, etsi illi pater es
276, nam ita me dĭ ament, quod me accusat nunc uir, sum extra noxiam
*281, nĕmini ego plura ex amore acerba credo esse homini umquam oblata
*289, si non rediisses, hae irae factae ĕssĕnt multo ampliores
304, sed magnum nĕscio quid necessest euenisse, Parmeno
319, nullus sum. qui dum? perii. quam ob rem? nĕscio quod magnum malum
321, pauitare nĕscio quid dixerunt: id si forte est nescio
336, nĕscio quid iam dudum audio hic tumultuari misera
343, nam quĭ amat quoi odio ipsust eum bis facere stulte duco:
*367, post quam me aspexere ancillae, aduenisse ilico ŏmnes§
383, nam uitiumst oblatum uirgini olim ab nĕscio quo inprobo
*430, ere, etiăm nŭnc tu hic stas? equidem te exspecto. quid est? †

*The actual reading of the Mss. is to be retained.

|| See Part III, 4. So-called semi-hiatus.

§Cf. Plautus, Men. 513.

†Cf. Eunuch. 706, Plautus, Trin. 474, etc. for etiămnŭnc, etiămsĭ.

453, quam ob rem non redducam? nĕscio quem ego hic audiui loqui
492, quandŏquidem illam a me distrahit necessitas
|| 496, mane, inquam: quŏ abis?— quae haec est pertinacia?
523, atque ĕccam: uideo. quid ais, Myrrina? heus tibi dico. mihine, mi uir?
*552, si modeste ac raro fecit haec, nŏnne ea dissimulare nos
560, sĭquidem ille ipse non uolt et tu sensti in eo esse, Myrrina
|| 579, uerum ita me dĭ ament itaque optingant ex te quae exoptem mi, uti
*589, ĭllĭus stultitia uicta ex urbe tu rus habitatum migres?
|| 642, bene, ita me dĭ ament, nuntias, et gaudeo
*753, lepida es. sed scin, quid uolo potius sodes facias? quĭduis? cedo
*787, ob eam rem uin ergo intro eam? i, ătque exple animum eis, coge ut credant
827, nĕscio quid suspicarier, magis coepi instare ut dicat
828, homo se fatetur ui in uia nĕscio quam compressisse
|| 864, perliberalis uisast. dic uerum. ita me dĭ ament, Pamphile
867, ŏmnia omnes ubi resciscunt. hic quos fuerat par resciscere
*877, ĭmmŏ uĕrŏ scio, neque hoc inprudens feci. ego istuc satis scio. ah

Nempe, Ille, Quippe, etc.

120, ĭlle primo se negare; sed postquam acrius
*217, multo melius hic quae fiunt quam— ĭllic ubi sum adsidue scio
*437, ĭmmo quod constitui me hodie conuenturum eum
726, ĭmmo uero abi, aliquam puero nutricem para
*877, ĭmmŏ uĕrŏ scio, neque hoc inprudens feci. ego istuc satis scio. ah

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|| See Part III, 4. So-called semi-hiatus.

*The actual reading of the Mss. is to be retained.

Phormio:

Lengthening

9, quod si intellegeret, quom stetĭt olim noua
378, adulescens, primum abs te hoc bona ueniā peto
593, argentum opus esse et id quo pacto fĭeret
645, quod dixi adeo ēi: 'quaeso, quid si filiam. . .'
1030, habet haec ēi quod, dum uiuat, usque ad aurem obganniat

Shortening.

*14, nullum inuenire prŏlogum potuisset nouos

(Note on v. 14: With this exception Terence regularly writes *prōlogum* with a long *o*. Here editors would continue the Terentian practice by writing *posset*, although the Mss. are unanimous in reading *potuisset*, the reading which I have adopted. To be compared with this verse are such verses as And. 5, Heaut. Tim. 11, Hec. 9, etc. It is because Terence regularly has made the first *o* long that I have considered such verses as the above normal and this verse of abnormal quantity.)

193, te nominat. nĕscio quod magnum hoc nuntio exspecto malum. ah
*294, ăddo ĭstuc 'inprudens timuit adulescens'; sino
302, hui, dixti pulchre! sĭquidem quisquam crederet
405, quandŏquidem solus regnas et soli licet
|| 419, 'actum,' aiunt, 'nĕ agas.' non agam? immo haud desinam
|| 426, iratus est. tu tĕ idem melius feceris
*483, năm per eius unam, ut audio, aut uiuam aut moriar sententiam
*609, adibo hŏsce: o salue, noster Chremes. salue, Geta
*648, ut ad pauca redeam ac ĭllĭus mittam ineptias
*725, uolo ĭpsĭus quoque haec uoluntate fieri, ne se eiectam praedicet
*791, ac rebus uilioribus mŭlto tamĕn talenta bina. hui
|| 883, uale. uale, Antipho. bene, ita me dĭ ament, factum: gaudeo
|| 911, 'nam quĭ erit rumor [populi], 'inquit, 'id si feceris?'
|| 954, monstri, ita me dĭ ament, simile. inieci scrupulum. hem
969, non hercle ex re ĭstĭus me instigasti, Demipho
992, non mihi respondes? hĭcine ut tibi respondeat
|| 1005, uxorem duxit. mĭ homo, di melius duint!
*1028, faxo tali sit mactatus ătque infortunio hic est

*The actual reading of the Mss. is to be retained.

|| See Part III, 4. So-called semi-hiatus.

Nempe, Ille, Quippe, etc.

*21, quod ab illo ădlatumst, id sibi esse rellatum putet
109, ille qui illam amabat fidicinam tantam modo
307, nempe Phormionem? istum patronum mulieris
*333, aliis aliunde est periculum unde aliquid abradi potest:
681, inde sumam; uxori tibi opus esse dixero
936, immŏ uero uxorem tu cedo. in ius ambula

The Iambic Law.

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PLAUTINA ADDENDA

In these *Plautina Addenda* I have gathered more or less at random cases where the Pyrrhic Stress attests the true reading. These have been selected from the plays of Plautus not taken up in detail above and are not intended to be exhaustive.† Noteworthy are the instances in which the true reading of the Mss. has been restored, simply by allowing the true accentuation of the word in question to receive its due.

Asinaria:

66, quĭppe qui mage amico utantur gnato et beneuŏlo
637, ĭlle qui illas perdit saluos est, ego qui non perdo pereo
676, ĭllic hanc mi seruandam dedit. i sane bella belle.
794, fŏrte si tussire occepsit, ne sic tussiat

Casina:

362, tace, Chaline. comprime istunc. ĭmmo ĭstunc qui didicit dare
599, quin tu suspendis te? nĕmpe tute dixeras

Cistellaria:

43, haĕc quidem ecastor cottidie uiro nubit, nupsitque hodie
62, ĭndidem unde oritur facito ut facias stultitiam sepelibilem
168, ĭlle clam opseruauit seruos *qui eam proiecerat*
561, ŭnde tibi talenta magna uiginti pater

Curculio:

705, quŏdne promisti? qui promisi? lingua. eadem nunc nego.

†See page 52 and note.

Epidicus:

*61, nĕscio edepol quid tu timidu's, trepidas, Epidice, ita uoltum tuom
81, illic hinc abiit. solus nunc es. quo in loco haec res sit uides
334, quippe tu mi aliquid aliquo modo alicunde ab aliquibus blatis
449, ego sum, si quid uis. nempe quem in adulescentia
*522, atque me minoris facio prae illo, qui omnium
624, estne consimilis quasi quom signum pictum pulchre aspexeris?

Mercator:

*182, hŏc quod te interrogo responde. quin tu si quid uis roga
600, trīstis incedit (pectus ardet, haereo), quassat caput
*671, atque incedit eccam tandem. quin is ocius
*699, sĕd quīnam hinc a nobis exit? aperitur foris
738, immo sic: sequestro mihi datast. intellego
*761, te odisse aeque atque anguis. egone istuc dixi tibi?
776, nempe me hinc abire ueis. uolo inquam. abibitur

Persa:

42, qui ipsus siti aret. sīcine hoc te mi facere? quid faciam? rogas?
*68, sĕd si legerupam qui damnet, det in publicam
107, ita fieri iussi. ĕcquid hallecis? uah, rogas?
*137, sīcut istĭc leno nondum sex menses Megaribus
200, illic hinc abiit intro huc. sed quis haec est quae me aduorsum incedit?
201, Paegnium hīc quidemst. Sophoclidisca haec peculiarest eiius
225, ĕcquid habes? ĕcquid tu? nil equidem. cedo manum ergo. estne haec manus?
232, illa militia militatur multo magi' quam pondere
*233, atque ego hănc nŭnc operam perdo. quid iam? quia peritae praedico
520, iste qui tabellas adfert adduxit simul
544, hospes ille qui has tabellas attulit. hicinest? hīc est
545, haecine illăst furtiua uirgo? iuxta tecum aeque scio
760, ŭnde ego omnis hilaros, ludentis, laetificantis faciam ut fiant §
830, tace, stulte: hic eius geminust frater. hīcinest? ac geminissumus

Poenulus:

2, inde mihi principium capiam, ex ea tragoedia
72, ille qui surripuit puerum Calydonem auehit
80, sī quid amandare uoltis aut curarier
109, ŭnde sit, quoiatis, captane an surrupta sit

*The actual reading of the Mss. is to be retained.

§The measure *laetificantis* proves the line to be Trochaic against the unanimous verdict of the editors. Cf. page 20 and first foot note.

119, ĭlle qui adoptauit hunc sibi pro filio
182, ĭlle me censebit quaeri: continuo tibi
*372, ătque te faciet ut sies ciuis Attica atque libera
419, pĕrque meos amores perque Adelphasium meam
445, ĭllic hinc iratus abiit. nunc mihi cautio est
625, ĭstic est thensaurus stultus in lingua situs
664, ŭt quidem ipse nobeis dixit, apud regem Attalum
665, ĭnde nunc aufugit, quoniam capitur oppidum
669, ĭmmo ut ipse nobis dixit, quo accures magis
680, ĭllic est ad istas res probus quae quaeritas
782, ĭdque in istoc adeo | aurum inest marsuppio
902, ibidem gnatust, ĭnde surruptus fere sexennis, postibi
917, ĭllic hinc abiit. di immortales meum erum seruatum uolunt
*975, sĕd quaĕnam illaec auis est quae huc cum tunicis aduenit?
1055, ĭnde sum oriundus. di dent tibi omnes quae uelis!
1098, hĭc ĭlli malam rem dare uolt. frugist si id facit
*1116, sed i ătque ĕuoca illam; si eae meae sunt filiae
1153, ĭnde porro ad puteum atque ad robustum codicem
*1166, sed eccas uideo ipsas. hăecine meae sunt filiae?
*1206, quŏdque haruspex de ambabus dixit— uelim de me aliquid dixerit
1237, ĭte si itis. quid nos fecimus tibi? furĕs estis ambae
1238, nŏsne tibi? uos inquam. atque ego scio. quid id furtist? hunc rogato
1348, nĕminem uenire qui istas adsereret manu

Stichus:

67, si quid me quaeret, ĭnde uocatote aliqui; aut iam egomet hic ero
176, quia ĭnde iam a pusillo puero ridiculus fui
182, nulli negare soleo, sĭ quis me essum uocat
352, ĕcquis huc ecfert nassiternam cum aqua? sine suffragio
†509, nunc quia tĕ amicum mi experior esse, creditur tibi
526, ŏmnium me exilem atque inanem fecit aegritudinum
577, atque ĕccum tibi lupum in sermone: praesens essuriens adest
679, ĭnter illud tamen negotium meis curaui amicis
768, rĕdde cantionem ueteri pro uino nouam

Truculentus:

46, si iratum scortum fortest amători suo
254-5, ĕcquis huic tutelam ianuae gerit? ecquis intus exit?
362, nĕmpe tu eris hodie mecum, mea Phronesium?
663, tat! ecquis intust? ĕcquis hoc aperit ostium?

*The actual reading of the Mss. is to be retained.

†See Part III, 4. So-called semi-hiatus.

For several other isolated cases (which, nevertheless, have occured sporadically in the selected ten plays of Plautus), such as *amăbŏ, sĕsĕ, dĕrĭdes, etc.*, see Müller *Plautinische Prosodie*, pages 446, 447, 448, where, however, the citations are not always the reading of the Mss. It has not been thought necessary to include these few sporadic examples in the above cases, as an isolated instance of undue shortening or lengthening is not of sufficient value alone to maintain a thesis; and although I am of the opinion that all the cases are nothing more than ordinary manifestations of the Pyrrhic Stress, nevertheless in all fairness to those who might take issue with this point I will readily grant them that they may be easily and satisfactorily explained by analogy to such cases as have been cited and recited above; e. g. *ĭnde, quĭppe, ĭste, ĕsse, ĕssĕs*, etc.

. . . . . .

MISCELLANEA

In addition to the foregoing examples gathered from the plays of Plautus, not included in the selected ten, it has been deemed best to add a number of like instances gathered from the works of the poet's predecessors. These adscititious illustrations have, on the whole, been taken from Merry (see *Bibliography*), mainly for the reason that the work is fairly representative and readily accessible to all readers. I have, however, not confined myself to Merry's collection, but have also done my gleaning in any other fertile spots that have presented themselves, without going directly to the extant fragments of the poets themselves. Hence an exhaustive study of these poets must not be expected, but only those cases which are of outstanding value and have thus found their way, by virtue of their merit, into collections or elsewhere.

Lengthening.

Qua pro confidentia ausus uerbum cum eo fūerim
(*Com. R. F.*, p. 21)

Solus anem seruāt; at Romulus pulcher in alto
(*Ennius, Annales,* Book I)

omnibu' cura uiris uter essēt induperator
(*Ibid.*)

moenia, concubiā, uigilesque repente cruentant
(*Ibid.* Book VII)

quae nunc te coquit et uersāt in pectore fixa
(*Ibid.* Boox X)

itā neque domino liquit e me gaudia
(C I L. XII, 912)

Shortening.

Uirtutes generis mieĭs moribus accumulaui
(Inscription of Cn. Cornelius Scipio Hispallus)

Inserit Inoni uersus, putŏ, tale docimen
(*Trag. R. F.*, p. 4)

ălteris inanem uoluulam madidam dari
ălteris nuces in procliui profundier*
(Naevius, *Ariolus*)

Uirginĕs nam sibi quisque domi Romanus habet sas
(Ennius, *Annales*, Book I)

Müller would read *uirgnes*, comparing the form *Proserpna* in Naevius, *Bellum Punicum*, Book II. The codices, however, do not read *Proserpna* but *Proserpina*.

Qui antehac inuicti fuĕrunt pater optime Olympi,
(*Ibid.*, Book VI)

ĭmminet Leoni Virgo caelesti situ
(C I L. VII, 759)

quam nei esset, credo, nĕsci*oqui* inueidit deus
(C I L. I, 1306)

Nempe, Ille, Quippe, etc.

ĭlle trauersa mente mi hodie tradidit repagula
(Ennius, *Medea Exul*)

Qui uolt ĕsse quod uolt, ei ita dat se res, ut operam dabit
(Ascribed to Ennius, *Medea*)

Editors vary much as to the reading of this verse, but it appears that the reading as given above is the true one.

ĭlle trĭstis est dum cibum seruat, tu ridens uoras
(*Ibid.*, Satires, Book IV.)

. . . . . .

*This appears to be the authentic reading.

PART III

APPLICATIONS OF THE LATIN ACCENT

Part III

In the first division of the preceding part of this study, we recognized eight usually accepted variations from the classic norm, found in the works of the early Roman poets. As was then suggested, these eight divisions have been reduced to seven by including under the general term Shortening all such cases as word-combinations with *quidem*, non- or partial-elision, etc. For purposes of clearness, it seems best now to discuss each case recognized and to offer any criticisms that may arise. From these discussions it will be seen that every case of apparent disagreement of earlier Latin with that of later times is in no way disagreement at all. The entire mass of Latin poetry is in entire conformity with the Tripudic Theory, and of course necessarily so, since the theory is merely an an expression of what the actual poetry itself shows us. The real difference between the earlier and later poetry is, as has been said, the fact that the latter had fallen more completely under the spell of Hellenizing sophistication.

I

The Iambic Law.

There appears to be a slight variation among scholars as to the exact nature of the so-called Iambic Law. The statement of its range which appears to be the least non-committal seems to be about as follows: A long syllable may be shortened when it is preceded by a short, and either preceded or followed by the accent of a word or word-group, or by the verse ictus. Thus ⏑ – may become ⏑ ⏑, and ⏑ – ⏑ may become ⏑ ⏑ ⏑. The short syllable preceding the shortened long must be a monosyllable or begin a word. The long syllable which is shortened is usually (a) a monosyllable, (b) the long syllable of an iambic word, (c) the first syllable of a polysyllabic word, or (d) quite rarely the second syllable of a polysyllabic word. As to the last case, and one or two others commonly considered as coming under the influence of the Iambic Law, there seems to be some doubt as to whether the law really is in operation.

Examples of the Iambic Law are so numerous in the early Roman poets that I have not thought it worth while to note them. The reader cannot read a page of a single early play or poem without meeting probably a half dozen cases. The most note-worthy cases of its operation in our study are as follows, in which the short syllable has affected a following long syllable through a mute plus a liquid in the majority of examples: Amphitruo, 939 (see d sup.) Aulularia, none; Bacchides, 404, 641*, 1016*, 1041, 1167, 1183; Captivi, 398; Menaechmi, 259, 677*; Miles Gloriosus, none; Mostellaria, none; Pseudolus, 178, 544a; Rudens, 927; Trinummus, 652, 695†; in the works of Terence we probably find no such cases as those just listed.

*The actual reading of the Mss. is to be retained.

†Cf. line 687.

In the *Carmen Arvale* we have our earliest illustration of this law, in the form *sinas incurrere*. This fact has been pointed out by Professor FitzHugh in *The Sacred Tripudium*, p. 19f, who gives a clear and concise statement of the real principle. His remarks are as follows, with a slight modification of my own to reconcile his symbols with the results of later research: "it is clear that in all iambic combinations with the acute stress on the short, e. g. sĭnās = A-A, the acute stress will invade the last syllable, unless the two syllables are kept apart as thesis and arsis (i. e. A-A), and since it requires but one more short syllable to support it the remaining half of the subsumed long is discarded. Consequently, such iambic accentual combinations ⏑ ⏑ = A-A, when beginning either thesis or arsis, and accordingly confined thereto and subjected to the single stress, become pyrrhic ⏑ ⏑ = A, because the expiratory strength of the accent is exhausted upon a long or two shorts, and therefore the last half of the long remains unvoiced. This is the explanation of the Iambic Law, which is purely a result of the stress accent of Latin speech, and entirely independent of the verse-ictus. The traditional *sins* for *sĭnās* (i. e. *sĭnās*) illustrates the phonetic operation of the law sĭnās = sĭnās = sīns." And all this in the light of, and as an inevitable result of, what has been said of the Pyrrhic stress in the first part of this study.

But why limit ourselves to an Iambic Law? Why are we forbidden to have a Trochaic, Spondaic, Bacchic, etc. Law? Surely our need for other laws is sufficiently pressing, if we insist upon viewing Latin poetry as quantitative. Our very real, and by no means *apparent* only, *nĕmpĕ*, *quĭppĕ*, *ĭllĕ*, etc. would have been very nicely explained by a Trochaic Law. If other laws had become our heritage, such a verse as *Rudens* 279 would have needed no bolstering up in order to be scanned quantitatively: *nam*, says Lindsay, '*uidēs*' *in versu bacchaico displicet.* Let us rid ourselves, then, of this idle dream of an Iambic Law and waste no more paper and time in vain conjectures as to when it does, or does not, apply. The bisyllabic phenomenon occurs to that we all agree. Why can we not see, then, that it is purely an outcome of the stress accent of Latin speech and utterly unrelated to the verse-ictus?

II

Synizesis.

As has been hinted before, it is my own conviction that synizesis, the settling together or blending of adjacent vowel sounds into one, is merely a special case of what has been called the Iambic Law, previously discussed, whenever the first vowel is accented. Just as in the case of this law, so in the treatment of synizesis I have not thought it worth while to make note of all cases, on account of their very frequent occurrence. Scarcely a half page of any early play or poem can be read without meeting a half dozen examples. Consequently, it would have been time ill spent even to have attempted to make a collection of these examples.

The relationship between Synizesis and the Iambic Law can well be seen in such a line as *Andria* 538:

per te deos oro et nostram amicitiam, Chremes,

or, again, *Phormio* 296:

non fuit necesse habere; sed id quod lex iubet.

In both of the examples cited we find the quantitative scansion to be a short followed by a long. In both cases, too, the long syllable is either preceded or directly followed by the verse-ictus or the word-accent. Here, then, are all the prerequisites necessary for a perfect application of the so-called Iambic Law. But we have seen the real explanation of the Iambic Law and that it was entirely independent of the verse-ictus. Here too, then, the same result obtains and the mere fact that a consonant does not intervene between the vowels is purely accidental. The additional fact that two such adjacent vowel sounds are easily slurred into one may, of course, have been an aid. But I believe that it was a thing apart.

As to such cases of synizesis occurring in words like *deinde*, *proinde*, *antehac*, etc., the same thing results. Of course, it may be urged, that *deinde* with a short *e* preceding the long syllable is quite different from *antehac*, the first syllable of which is long and would not come under the so-called Iambic Law. To such an objection I would reply that it must be remembered how, in the light of what has been said in Part I, the *de* in *deinde* became short; and again, such words as have been listed under Shortening and Nempe, Ille, Quippe, etc. must be remembered. Furthermore, it is not a very far cry from *abhinc* to *dehinc*. It is merely a distinction without a difference.

III

Lengthening.

From the examples cited in the immediately preceding part of this work, it will be seen that often certain vowels are found to be long, which grammarians assure us to be short. It has also been pointed out that this unusual lengthening is of two kinds: that is, so-called original quantity retained and arbitrary lengthening. It appears, however, that the whole proceedure is arbitrary. That is to say, we have seen that the stress accent of Latin speech is pyrrhic in nature — it can, if necessary, shorten syllables usually considered long. It does this solely by not dwelling on the syllable in question throughout the time usually devoted to that syllable. In like manner, then, it can lengthen syllables usually considered short by giving that syllable its own two fold nature. In other words, it dwells on these syllables twice the length of time usually devoted to them This process is just as legitimate and natural as its antithesis. It is merely the *alter ego* of the verse-ictus.

Consider, for example, *Miles Gloriosus*, 964-5:

nuptast an uidua? | et nupta et uidua. quo pacto potis

in which the same word *uidua* occurs twice but with varying quantities. Is it conceivable that Plautus used in the first case the so-called original quantity of the *a* and in the second case in the same verse the then contemporary pronunciation of the word? And yet, to repeat what I have previously said with regard to this verse, "there are those that say that Plautus would be an *auncient* when he wrote the first portion of the verse, but upon entering the latter half of the same verse he immediately stripped himself of his antiquity and talked like his contemporaries who said *uiduă* and not *uiduā*."

It will be noticed that lengthening most commonly occurs in trisyllabic words having the scansion – ⏑ ⏑ and ⏑ ⏑ –. And these too are usually infinitives; but the phenomenon is by no means confined exclusively to such words. In a word like *dicere*, for example, we often find the final *e* made long, though in such a line as *Miles Gloriosus* 27, in the combination *dicere uolui* it must not be supposed that such is the case. Here the *e* is short and the remainder of the thesis is supplied by the *uo* of *uolui*. In the second class of words mentioned we often find *fieri* scanned with a long antepenultimate. This word in particular quite frequently has the scansion just mentioned. The entire business, though, is readily comprehensible in the light of the Tripudic doctrine.

IV.

Shortening.

The reversal of the principle, by which short vowels can be made long, I have called Shortening. That is, under this head are considered all those cases in which the pyrrhic nature of the Latin accent has been at work. Here we have to notice the following sub-divisions; 1) word combinations with *quidem*, 2) partial- (i. e. so-called semi-hiatus) and non-elision, 3) Systole, and 4) other cases not usually recognized.

1) The objections to asserting that *quidem* has the power to shorten a preceding *me*, *te*, *tu*, *si*, or *quando* have already been pointed out. The statement is in itself an absurdity:* for how can a following word affect a preceding word before the following word has been arrived at? The other objections to such a

*After Professor Fitzhugh's exposure of the ludicrous self-contradiction of W. M. Lindsay's theory of the Saturnian verse (Indoeurop. Rhyth.—65), which represents it as trochaic in its first dipody and iambic in its second:

Virum mihi | camena

Consol censor | aidilis

theory have already been pointed out on page 26. Repetition here would be useless. The secret of the business lies in the fact that the Roman, if necessary, could consider such a combination as *mequidem* to have the formula A-G, that is ⏑ ⏑ – instead of A-G-G, that is – ⏑ – .

2) Little need be said of so-called semi-hiatus, except in explanation of those cases which I have considered to be such. I have regarded all such cases as *dĭ ament, nĕ amet te, quĭ item me*, etc. as so-called semi-hiatus. That is, I look upon them as ⏑ ⏑ – rather than – ⏑ – with complete hiatus and the operation of the so-called Iambic Law. Although there is no objection to this latter scansion, it is merely moving the phenomenon from one category and placing it in another. The matter is really identical in kind, but differs merely in point of view. Conversely, such combinations as *ne ego*, etc. have always been considered – ⏑ ⏑ and not ⏑ ⏑ – . That is, here the hiatus is probably complete.

The whole principle is resolvable in the presence of the pyrrhic stress. It was just because the Romans had this pyrrhic stress— this stress of twofold intensity— that they were enabled to feel the two words as a single word-combination, and could thus shorten the long syllable at will.

3) The principle of Systole has the identical basis as the two foregoing cases. We are told by grammarians that long syllables which had commenced to be pronounced short were often written short in poetry. This shortening has been given the name Systole. The question to be asked here is "Why had these long syllables commenced to be pronounced short?" It is all well and good to state that this was the fact, but it is a great deal more satisfying to know *why* it was the fact. Considered in the light of the powerful initial and medial stresses that all Latin words of sufficient length had, the matter at once explains itself. Repetition here would be useless.

4) Unclassified cases. Numerous are the examples of shortening not recognized by grammarians. Quite as numerous are those cases in wich the text is always emended to avoid them. Editors are strangely silent with regard to such words as *esses* often to be found as two short syllables. *Esse* too and *mille* (once) are at times to be scanned as two short syllables. These last words are clearly to be explained like *nempe, ille, quippe*, etc., but in discussing these words I have confined myself solely to that group which editors explain as ending in a silent letter. To be noted also is the fact that the *e* in *nescio* is often to be

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it was hardly to be expected that we should be visited after thirty years with another guess at "Early Latin Verse" (Oxford, 1922), at the same hands, in which *venire* and *dedisse*, and the like, tribrachic, are repudiated as "rubbish," while *tuquidem, mequidem*, etc., as anapaests, "need not startle our readers as a phonetic mystery, because 'sheep' takes a short vowel in 'shepherd, and 'goose' in 'gosling!'" Cf. Lindsay's preface and p. 73.

scanned as short. I do not believe that in such cases the *to* becomes a long syllable by so-called synizesis and the *e* is retained as long. In the first place, *io* is never made one long syllable outside of this particular word—if here. In the second place, *Adelphoe* 77 attests that the *e* is short when necessary. Again, the first syllable of *omnis* and its forms is often to be scanned as short. *Hecyra* 367 and elsewhere show this fact. Numerous other instances where the same word occurs again and again as short can be cited, but all of them can be found in the examples given above. The explanation, at this point in the work, is quite obvious.

V

Nempe, Ille, Quippe, Etc.

We have already pointed out that even where the so-called Iambic Law does not hold good, the pronoun *ille* sometimes shows the apparent scansion *ĭllĕ*. Likewise, we find *quĭppe*, *ĭste*, *ŭnde*, *nĕmpe*, *ĭnde*, and even *ĭmmo*. These scansions are not merely "apparent"; they are real.† And the Roman actually did pronounce these words, on occasion, with a short initial syllable.

We are informed by editors that the probable explanation lies in the fact that the final vowel of these words was silent. To strengthen the hypothesis, they cite such words as *dice* and *hice** which later became *dic* and *hic*. These words prove, if anything, just the reverse: and, besides, in what way do the backers of this hypothesis know that the final vowel in these words was silent? The forms just mentioned occur both in prose and poetry. From the former we can learn nothing: from the latter, everything. And what does poetry teach us with regard to the pronunciation of such words? The final *e* is pronounced every time except in cases of elision, of course. Consequently, it is anything but wise to assume, then, that *ille* was pronounced *ill'*. By no means analogous is the case of *uiden* for *uidesne*. The Romans did not write *uidesne* and pronounce it *uiden*, but wrote *uiden* and pronounced it exactly as it was written.

Furthermore, we do not know of a single instance in which the Romans wrote a vowel and did not pronounce it. Why then should it be done in the case of this small class of words? No, clearly the apparent *ĭlle* is a very real one. And it is just in such words of common occurrence that we would expect to find such a beautiful application of our so-called pyrrhic stress.

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†It is difficult to understand how Lindsay could investigate "early Latin verse" and yet deny that ĭlle actually existed (page 163). Although he professes to "abjure airy speculations" and concern himself "with statistics and solid facts" (page 10), in order to "restore order and harmony among lovers of Plautus" (page IX), yet we feel even now that the introductory paragraph of this study must remain unchanged.

*See Skutsch, *Studien zur Plautinischen Prosodie* (Leipzig, 1892), pp. 30 ff.

VI

Final S.

The part played by an *s* final in making position is of an extremely variable nature. If the vowel preceding the *s* is short, it must often be scanned as short even when the *s* is followed by a consonant. It is idle study, however, to attempt to account for the variable character of this *s* final by means of accent. Its explanation undoubtedly resolves itself to the same as that of *m* final. If I have occasionally noted a line in which the part played by an *s* final causes a phenomenon to arise in scansion, which would otherwise be normal, it will be seen at once that such lines are rare and self-explanatory.

VII

A Mute plus L or R.

In the early poets we find, almost without exception, that if a short vowel precedes a mute plus an *l* or an *r* the syllable is kept short. At first glance it would seem that accent could play no very important part in this phenomenon, and to the views of many editors the two have nothing in common. But it is undoubtedly due to the presence of this all-pervading pyrrhic accent that we regularly find *patre*, for example, considered as two shorts (i. e. A.), and not as a long and a short (i. e. A-G). This is regularly the case, in which the exception proves the rule.

Consequently, I have not thought it worth while to add the examples to my collection. On the contrary, I have collected the exceptions.

To be noticed and compared with each other are verses 683 and 715 of the *Aulularia*. Here the word *opsecro* is found to be scanned both with a short and with a long penultimate. Line 15 of the *Mercator* (*sŭo pātre*) is surely corrupt. But, although the exceptions are very interesting, nevertheless it is more interesting to note the consistent part played by the pyrrhic stress in maintaining a short vowel before this particular combination of mute plus liquid.

PART IV

CONCLUSION

Part IV.

Conclusion.

From the evidence which the literature itself of Rome exhibits there is only one conclusion that one may sanely draw. It is only too well established that our current theory of Latin accent and versification is mere fiction, having its origin in the ancient untruths which had as their aim the assimilation of Latin theory to Greek. These false pieces of propaganda have been blindly copied and re-copied down the ages for some two thousand years, until they have been regarded as axiomatic through sheer force of custom, and even today our grammarians continue to dole them out as truths. The Romans were so utterly infatuated with Greek culture that they actually added longs and shorts to their purely accentual rhythm in their mad endeavor to imitate their Greek neighbors. Then it occurred to a wily Greek grammarian, one Tyrannio Amisenus by name,† to bestow upon the Latin language a false musical accent like that of the Greek, in order that this bogus system of quantities previously adopted might seem genuine. Dr. James S. McLemore has recently shown* that this false doctrine is what has come down to us to the present day. The only reason that the doctrine has enjoyed the length of life that it has enjoyed is the fact that the quantitative fiction of Latin verse was accepted as genuine, and not artificial. Consequently, the musical theory, then, aroused no hint of suspicion; for, as in Greek, a really genuine quantitative rhythm demands a musical accent in the language, entirely without dependence upon the verse ictus.

However, there are numerous instances in the *Grammatici Latini* in which the real nature of the Latin accent and Latin versification is completely given away. Modern scholars, however, either feign ignorance of what is meant in these particular passages or insist that they are the utterance of some heretic. Accordingly, the passages are figuratively burned at the stake; that is, they are bracketed. [Sergius] (Keil IV, p. 533) says, for example: "*Terentius rhythmis scribit comoedias vel Plautus.*" And at once the martyr is led to the stake— for uttering the absolute truth! Other passages are passed over uncomprehendingly. Thus we find: "*Bacchius, Oenotrius, tripudians, saltans, quem Graeci pariambum dicunt: constat ex brevi et duabus longis, temporum quinque, ut Agenor, Athenae, dictus* παρὰ τὰς Βάκχας, *quia bacchantibus conveniente componebatur. Huic contrarius est palinbacchius, Latius, qui et Saturnius, ultimibrevis, quem propompicon, alii*

†Cf. *Indoeuropean Rhythm*, p. 52 ff.

*The Tradition of the Latin Accent, 1917 (incompetently "reviewed" and misrepresented in *The Class. Weekly* XI. 160, where the fitness of the "reviewer" for his task is ludicrously adumbrated in the *double r* and *single n* of his "Tyrranio" !)

theseleon vocant."* What else could the epithet *theseleon* mean than "thesis-mad"?— as has previously been pointed out; that is, θέσις and ἠλεός. Still others have been beautifully mistranslated, in the endeavor to reconcile them to the false-faced theory of Latin quantities. Cicero quite ambiguously, but ambiguous with a definite purpose, writes: "*In versu quidem theatra tota exclamant, si fuit una syllaba brevior aut longior.*"† And the adherents of the quantitative theory find delight in being able to translate this as follows (just as the smiling Cicero knew they would): "Indeed in the matter of verse the entire theatre cries out, if even a single syllable is too short or too long." I wonder if the following translation has ever occurred to their minds: "Indeed in the matter of verse the entire theatre raises an outcry, if *it* (i. e. the verse) is too long or too short by even a single syllable." All of which has quite a different meaning from the preceding translation and grammatically is just as good. From the point of view of truth and science, it is far superior. Or once again we find: "*In eadem opinione et Varro fuit, qui in leges suas redigit accentus, . . .*" ‖ Quite a naive (but intentionally misleading) statement. Surely Varro "reduced the question of accent to *his* own laws"; for if all the evidence is true he most assuredly never reduced them to *their* own laws. *Sed quid plura?* Examples, such as those just mentioned, might be indefinitely multiplied.§

What then, do the quantities of the Roman poets demonstrate to us? It is quite clear that at least three inferences may be drawn therefrom. 1) The Latin language was a language possessing a strong stress accent and had, all artificialities being stripped away, nothing in common with the musical tones of the Greek. 2) Latin accent was what we have called a superstress, because it was of a two-fold or pyrrhic intensity. Latin rhythm, therefore, because it depended directly upon Latin accent, is a rhythm of the *double* accent. 3) Latin rhythm, furthermore, is not quantitative. Quantities are present to be sure; but the function of these quantities was merely to hide that "grave virus," so execrated by Horace. For the non-quantitative tripudium was "*indoctum, vulgare, incomptum*". For, in the final analysis, quantity in Latin is a "mere superfluous dress in slavish imitation of Greek usage." A merely casual examination of the verses previously shown indubitably attests this fact.

As may be expected, though, Hellenizing orthodoxy maintains a suspicious silence with regard to tripudic rhythm except when this rhythm may be hidden and disguised under a masquerade of quantities. But, be it understood, this taciturnity is not due to ignorance on the part of the grammarians, but is due only to the tradition which accepted and recognized nothing as real art unless

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*Diomedes, Keil I, p. 479.

†Cicero, *Orator*, LI, 173.

‖ [Sergius], Keil IV, p. 529.

§For several of the translations cited here, I am indebted to suggestions offered, during various conferences, by Professor FitzHugh. As to others, we both translate alike, though independently.

based on the artificial (to the Romans) quantitative metric system of the Greeks, and thus completely ignored in theory what could not possibly be ignored in practice. *The Sacred Tripudium*, 59.

It is clear from the very doctrine of the Sacred Tripudium that its ancient, natural, and necessary laws have been consistently excluded from all scientific and artistic inquiry. For the Hellenized Roman there was only a base contempt for his own native rhythm which he, nevertheless, actually used in all his speech and verse; and although he thus could not avoid or violate it, he could, and did, ignore it in all his metrical propaganda. Consequently, we have to resort to his literature itself— our only infallible guide— in order to determine whether Roman rhythm was quantitative or accentual. And we learn without the shadow of a doubt that the Roman possessed a non-quantitative rhythm in accordance with his bi-syllabic stress accent; the initial accent, however, being in a less favored position than the medial accent, has been excluded from all Greek propaganda. And thus has arisen our semi-truthful Tri-syllabic Law of Latin Accentuation.

Possessing such good foster fathers, as it did, this Tri-syllabic fiction gained an advantageous and propitious start. And once entered on its pernicious career, like Dame Rumor,

> Mobilitate uiget uirisque acquirit eundo;
> Parua metu primo, mox sese attollit in auras
> Ingrediturque solo et caput inter nubila condit.